THE DJ MAGAZINE

Mobile Beat

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#18 • February / March 1994

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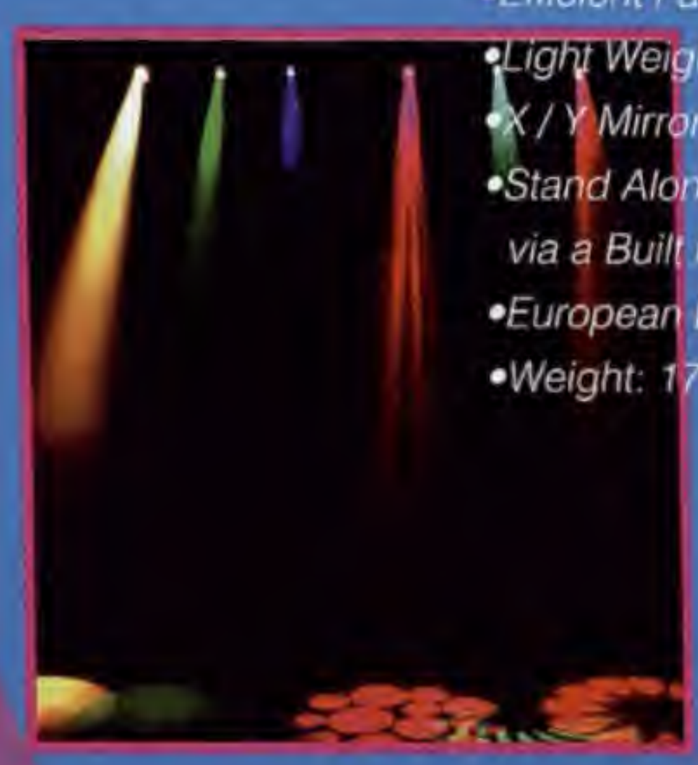

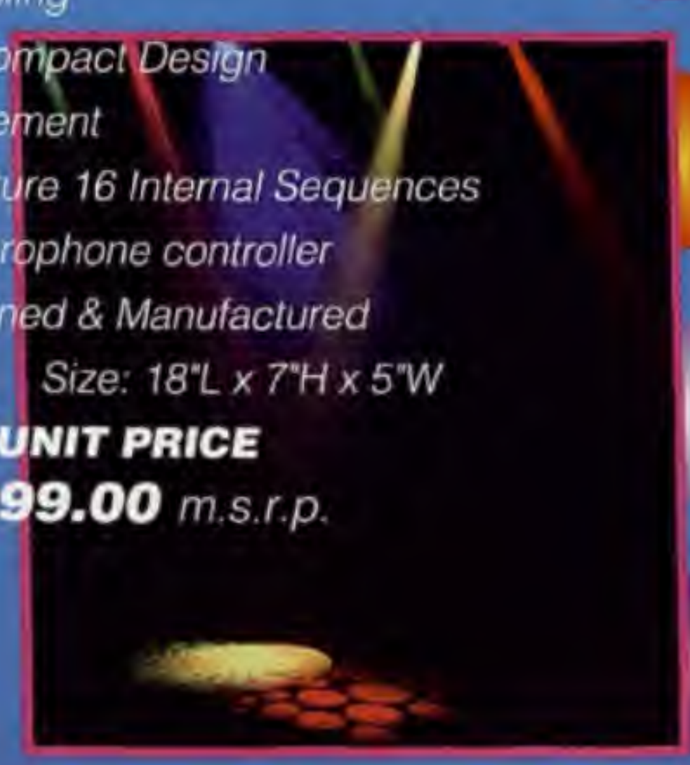

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It's Hot

New Spin On Gobos

The Gobo Flower by American DJ™ features four vibrant dichroic colors in a gobo pattern that spins. This lightweight effect projects multiple beams that change color while rotating to music. The unit also has a built-in microphone that is sound activated to follow the beat of the music. Fan-cooled, this unit is spectacular with fog or as a floor and wall effect. Suggested retail price is $649. American DJ Professionals, 5051 E. Slauson Ave., Los Angeles, CA 90040; 800•322•6337.

Shape Of Things

Gobo Color from KLS is a lightweight gobo projector with some interesting twists of its own. As the beat changes, eight shapes shoot across the room one by one, changing color each time. Gobo Color is focusable and fan-cooled with a 250 watt ENH lamp and presently carries an introductory price of $399. KLS Electronics U.S.A., 27599 Schoolcraft Road, Livonia, MI 48150; 313•425•6620.

Twins Separated

Gemini's CD-8000 is the company's latest example of innovation and value. This two-piece single unit CD player module can be used alone or combined with other CD-8000s for a custom multiple deck CD system. Features are right in line with the dual version, the CD-9000 (see review in Mobile Beat #17), including variable pitch, instant start, A-B

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Editor's Intro

Last September, the Federal Communications Commission opened the floodgates to the future by dedicating 160 megahertz of airwaves to wireless telecommunications. The result -- the creation of a new, multi-billion dollar industry based on cellular communications as well as new wireless devices such as palm-size computers and laptops that receive video pictures.

Meanwhile, fiber-optic cable is being laid down coast-to-coast, and soon giving every home and business an on-ramp to a space age communications superhighway.

Communications is the future and these developments will have major effects on our personal lives as well as our professional lives as DJs and Mobile Entertainers.

By the year 2000, you may be showing up for a jobs with nothing more than a laptop computer, a small, lightweight sound system and a cellular phone. Your music is accessed by computer and downloaded through a wireless link-up. You no longer need to buy any music. Everything you play comes through a central DJ music library that includes virtually everything ever recorded. Charges for using the service show up on your phone bill. The days of not being able to fill a request are long gone.

Video also figures in the future big-time and with the new fiber-optic superhighway, you could be playing music videos at multiple locations from a single location. Feedback from each remote location is instantaneous via two-way video.

Technology is hopping forward faster than ever, and the majority of the new developments have direct application in the mobile entertainment environment. To keep you on the cutting edge of these developments, Mobile Beat's techno-tracker Henry Collins has been staying in touch with the future. In the first of a series of features on how DJs fit into the next century, he explains how we got from 1994 to 2000 in the music services. In addition, Mobile Beat's music industry analyst, Harlan Collins (no relation), shines a light on how the surge in telecommunications could change the way music is produced, distributed and retailed.

Considering that the compact disc has been a mass market commodity for less than 12 years, and the first MacIntosh computers were introduced just a decade ago, what's to come during the next 10 years is beyond our present comprehension. Before we know it, a Judy Jetson-type antigravity dance floor may be in every DJ's standard effects package.

Robert A. Lindquist
Editor-In-Chief

WE GOT YOUR MESSAGE

You told us that price was a problem. You told us the disc handling could be better. Well, we heard you loud and clear. Introducing the CD-11 dual deck CD player from Stanton-Vestax.

To begin with, the CD-11 is the first CD player system of its kind to provide DJ's with "hands-on" loading. The unit's unique "flip-top" transport closely approximates manual turntable operation, enabling you to load CD's in a flash.

Like our popular CD-33, the CD-11 also features stick-shift adjustable Search and Pitch Bend functions for precise disc transport control. Instant Cue and Instant Start, along with Blank Pass program search, provide immediate playback of any disc track with the touch of a button.

For total CD mixing flexibility, the CD-11 offers dual stereo outputs, Variable Speed Index, Forward/Reverse Scan and dual sliding pitch controls. The unit can also be mounted in the turntable bay of your existing mobile or permanent DJ console.

Best of all, the CD-11 is priced well within your reach. It is comparable in cost to two fully-equipped professional DJ turntables.

Why not listen for yourself. Stop by your nearest audio retailer and check out the new CD-11. You'll quickly see that we really did get your message.

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Pickering, Ontario Tel: 416-831-2739 Fax:
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It's Hot

looping, pitch bend, elapsed and remaining track time, 3-way florescent tube display and more. Suggested retail is $705. Gemini Sound Products, 1100 Milik Street, Carteret, NJ 07008; 908•969•9000.

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MTX MX 600 IS SIMPLE & SPORTY

Four tires and an engine do not deem a vehicle a sportscar, just as faders and knobs on a mixer don't necessarily mean it's a great DJ tool. Many mixers do fine getting you from points A to B, but others, like sportscars, do it with a special kind of style and flare. The **MTX Soundcraftsmen MX 600** is just such a mixer. It combines clean sound, operational simplicity, function and fun features into a sporty package DJs and KJs can use and appreciate.

Interestingly, however, this is not a love-at-first-sight mixer. It looks too simple and clean to be cool, but looks are deceiving. It takes a hands-on test drive to really discover the finer points of the MX 600.

So Is It Cool Or Uncool?

The MTX Soundcraftsmen MX 600 has four faders labeled channels one through four so we assume it's a four-channel mixer. It has no dedicated mic fader. The DJ mic inputs are shared with line inputs on channels three and four. First impression? Uncool. But wait.

Like most mixers, channels one and two can be used for either turntables or line (CD/tape/karaoke machine) inputs. But if you've sold your turntables and no longer need a phono pre-amp the MX 600 allows you to switch the phono inputs to something we can all use — more line inputs. If most of your programming is on CD or tape, you can connect CD or tape players to primary inputs of channels one and two. You can then assign your secondary line sources (back-up tape deck or karaoke machine, perhaps) to the same two channels and switch from your primary to secondary sources using the phono/line-line selector, or fade in or out of any of the four sources by using the switches and the channel one/two crossfader. This makes the MX 600 effectively a six-channel mixer. Cool!

With plenty of source inputs, there's no longer a concern about giving up one of the two remaining channels for a dedicated DJ mic. Channel four is

The Scoop

equipped with a talk over switch so that's the obvious one to use. Channel three is available for either a second microphone, possibly a wireless, and/or another line input. Mating mics to this board is cake. All four channels have bass and treble controls in easy reach. If your main mic is muddy or the wireless is whinny, it's a quick fix. Again, cool.

Next in line is the master level control. Cool because it also has a left or right balance control. You can place the center of your sound where it belongs regardless of where some tired component in your system may think it should be.

On to the cueing system: The MX 600's monitoring system is comprised of three controls. The first is a switch to select channels 1 and 2, or 3 and 4. The second is a slider, so you can tweak your mix "off-air" before going live. The final control is probably the most important. It makes the headphone mix LOUD! So loud you can hear over virtually any amount of background noise.

Then there is the effects section, definitely cool. The manufacturer's specs call it a 16 Bit, 96kHz, 8-second / dual stuttering sampler. Whether that means anything special or not, the fact is, it is possibly the cleanest sounding DJ sampler to date. Plus, while the sample is playing, you can mark any point on the sample and repeat it from that point just by slapping the "stutter" button. Pitch control is provided so the speed of a sample or stutter can be slowed or sped up at will. You can do live edits of samples on the MX 600 simply by tapping the "write" button at the point you want the sample to end.

For DJs who also do karaoke, the sampler section can supply selectable quantities of crystal clear digital echo and delay. Delay time can be set from 30 milliseconds to eight seconds and any input, including the mic, can be routed through the sampler section.

A walk behind the MX 600 is also an enlightening experience. RCA jacks, provided for all source inputs, are clearly labeled and easy to get to. Three one-quarter inch jacks are provided for the two mics, and (this is cool) a mono output to feed your lighting controller or subwoofer system, or to provide a mono signal to your amp.

A few other details worth noting are the in/out loop for a outboard processor, the bright LED metering system and the mount and plug for a 12 volt light. All nice amenities.

The MX 600 comes with a 90-day parts and labor warranty, but if you mail in your registration card within ten days, they extend it to two years. And the price? With a manufacturer suggested of $1,999, a good street deal should be $400 to $500 less. A bit high for four wheels and an engine, but not bad at all for a sportscar. And as mixers go, this one's got the top down and it's ready to cruise. MTX Soundcraftsmen, 4545 E. Baseline Rd. Phoenix, AZ 85044; 1-800-225-5689.

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It's Hot

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Need to rack mount a tape deck, CD player or other component without its own mounting brackets? Check out the new Model RSH custom shelf from Middle Atlantic. It's custom cut to meet the size requirements of products of all descriptions. Adjustable rear brackets provide secure mounting of the component and the bottom shelf is ventilated to enhance cooling. Middle Atlantic Products Inc., 8 North Corporate Drive, Riverdale, NJ 07457; 201•839•1001.

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Large mixing consoles can come in mighty handy when the situation calls for lots of microphones and several different mixes. But what about those applications when the needs are much more basic? Introducing the MM-6 PowerCard from ASHLY. Just plug this input option into any of ASHLY's new amplifiers and you've got all the power the job requires without the extra complication and cost of a separate mixer.

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Can't Stand It?

To showcase the expanded Atlas Sound brand of stands and accessories, Atlas/Soundelier is offering a new full-line catalog detailing their 94-piece product line. Specific emphasis is placed on the new Performer Series tripod stands and booms. Also featured are floor stands, desk stands and over 40 adapters and accessories. Available from Atlas/Soundelier, 1859 Intertech Drive, Fenton, MO 63026; 800•876•7337.

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TIPS & TOPICS FOR YOUR SMALL BUSINESS

by Mike Buonaccorso

Notebook 2004: *It is the waning days of the Gore Presidency. Gore, choosing not to run for re-election in the November election, leaves his vice-president, Joslyn Elders, to go up against the Republican nominee, Howard Stern. But after 12 years of Clinton-Gore, Mobile DJs across America are thankful for the administration's handling of DJ affairs. Probably most significant was the final solution to DJ price wars. In 1997 an association of DJs forced the federal government to prosecute a group of DJs, primarily in Alaska, (where there was the lowest DJ-per capita ratio at the time) accusing them of overpricing their services, in effect "price-gouging." The Alaskan group counterclaimed against the same group for collusion to fix prices. In a scandal that followed it was determined the group that brought the original suit had indeed colluded, so they joined together with the Alaskans in a pact accusing a third group, DJs in New Jersey (where there was the highest DJ-per capita rate in the US) of charging below what they considered fair, calling it "predatory pricing." So to end the madness, in 1999, Congress passed the Purple Rain Bill which fixed DJ rates and also included a ban on the playing of 2001: A Space Odyssey for three years.*

With the futuristic theme of this issue I've departed this time from my usual format to discuss what the next few years may hold on the business end of the DJ world.

First, the full legitimization of the DJ industry will finally come to be. This will result, in part, by the organized efforts of formal associations. But more importantly,we will see what happens when an "underground industry" fully surfaces and is held responsible for the same requirements regarding taxes, insurances and licensing that has been required of any other business for the past 50 years. As the industry grows, the growth itself forces a situation where the "I heard..." and "I thought..." is unacceptable operating procedure.

Secondly, the weekend warrior issue will no longer hold a lot of weight. An increased awareness on the part of the consumer is already showing itself. Potential clients are now starting to realize that DJs, like musicians, are not all alike, and that the individual who works hard all week to support a family only to put their heart and soul into what they love on the weekend is by no means a greater risk than the company with 20 DJs and an empty promise. Empty promise? I ran a large DJ service.....no way in hell could I book a job a year or more in advance and guarantee who would show up. In the not too distant future, entertainment DJs, like musicians, club and radio jocks, will be forced to live or die by their own individual and personal reputations. As a result all DJs, *including* DJ companies, will benefit in the end by an overall increased level of professionalism.

The DJ "impersonators" will still be operating, but their numbers will decrease rapidly because their unprofessionalism will become more obvious than ever, with an increase in "DJ Nightmares" of a far worse nature than those you'll ever find in *Mobile Beat*. Is this to be interpreted as a tip-off to these types? Hardly. This type of individual wouldn't even be reading this magazine to begin with.

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If Steven Porter can't prescribe a medicine for whatever ails his customers he recommends music as a cure all. His DJ company Sound Splash, Chicopee, Mass., is how Porter fills his time when he's not filling prescriptions on his full-time job as a pharmacy technician.

Sound Splash, a single service, has served the Chicopee, Springfield, Mass. and north Connecticut areas for the past five years. Though Chicopee itself does not have a very large population, Porter says there are at least 100 DJs that serve the same areas.

Porter does not provide additional frills such as lighting or karaoke so he is able to keep his over-head low, as well as his rates. An average price for a four hour job is $350-400.

Porter says that, though business was a little slow this past year, he sees 1994 looking better. Maybe the economy is cured!

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FACES AND PLACES IN THE NEWS

DJ Nabs The Spotlight . . . DJs have become part of many R&B touring acts and if you've wondered how they get there, meet award winning DJ Anthoney Fowler, A.K.A. DJ Nabs, DJ for Kris Kross. Nabs got the job through multi platinum record producer Jermaine Dupri while hosting the top rated "Saturday Night Jam" mix show on V-103 in Atlanta, Ga. Dupri recognized that Nabs could add another dimension to the Kris Kross stage act and signed him as their DJ. Considered as a turntable instrumentalist, Nabs says, "I can create a thousand different sounds from just one record." With his custom designed Technique 1200s Nabs can cut, scratch, blend, mix, and back-cue records to create sounds that boggle the imagination. In addition to working with Kris Kross, Nabs has done remixes for other recording acts including Arrested Development's Top Ten single "Tennessee."

Ritch New Music Source . . . "DJ Ritch" Spruill, host of the radio show *The Sunday Night Journey* on WGCH (AM-1490) Greenwhich, Conn. and former publisher of Hip-Hop Connection has introduced The Music Buyer's Memo. The monthly newsletter includes reviews on new R&B, Dance, Jazz, Blues, Classic Soul, Rap and Reggae releases. It also highlights what's hot in books about music and recording artists. The Music Buyer's Memo is available for a first class subscription charge of $20 per year. For information call or fax 203•359•9125.

Get Connected at WMC9 . . . The Ninth Annual Winter Music Conference & DJ/ Nightclub Expo starts March 1st at the Fontainebleau Hilton Resort and Spa in Miami Beach. The focus of the five-day event will be how to take advantage of networking opportunities and the evolution of musical diversity. In addition, Key speakers will be addressing issues relative to radio programming, A&R and management. For more information, contact WMC HQs at 305•563•4444.

Karaoke From The Heart . . . Thomas A. Gonda Jr. operates a mobile karaoke show, plays in a rhythm and blues band, and has a successful private practice in cardiothoric and vascular surgery in the East Bay area of San Francisco. In addition, he is now an author. Gonda's new book, "Karaoke: The Bible" is a 224-page compilation of essays with the central theme of interactive entertainment. Topics include: The History of Karaoke; A Review of Karaoke Hardware and Software; Karaoke and the Law; Improving Your Singing; Starting and Running Your Own Successful Show; The Future of Karaoke and other features for the karaoke fanatic. Retail cost is $21. Contact G-Man Entertainment, Inc., 3300 Webster Street, Suite 708, Oakland, CA. 94608.

It Is To Laugh . . . *What's the first thing a bimbo does in the morning? She goes home!* (Cue laugh and applause track). That's just a sample of the newest collections of one-liners available in Comedy Karaoke Volumes Three and Four. The latest discs from Video A Go-Go contain 28 tracks each and include comedy routines for kids, adults and general audiences plus comedy video clips and TV theme sing-alongs. Mechanics, doctors, dates, co-eds, frat brats *(What do you call a frat guy with half a brain? . . . Extremely gifted!)* and virtually every nationality take hits *(How do you empty an Iraqi bingo parlor? . . . Call out B-52).* Even a lousy childhood is game *(I'm not saying my parents hated me, but my bath toys were a radio and toaster!).* There are plenty more and each track comes with canned laughter and applause. Available through Video A Go-Go, 84 Kennedy Street, Hackensack, NJ 07601; 201•488•1119.

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How Loud Do You Want It? . . . Tired of oh-so-kewel TWAs (Teenyboppers With Attitude) telling you to "CRANK IT"? Then here's the type of sound system you need. When Garth Brooks played Texas Stadium, just outside Dallas late last year, Crown Macro-Tech amps blasted out an amazing 310,000 watts to more than 220 Audio Analyst HDS concert loudspeaker systems. Fifty-six racks, each with three Macro-Tech MA-2400 amps and one MA-1200 powered all loudspeaker systems. Yet even with the system driven at excessive levels for four straight nights, there wasn't a single amp failure! Even with all that power, sold-out crowds of 70,000 still wanted more.

From Corp. HQ . . . To broaden its acceptance in the consumer karaoke market, DKKaraoke Inc., American subsidiary of Daiichi Kosho Co., is changing its name to DKKaraoke Entertainment Inc. The name change reflects DKK's growing position in the karaoke industry, from a commercial hardware and software leader to an all-encompassing karaoke entertainment leader.

Customized Comp Cassettes . . . The consensus in the digital community appears to be that before too long, we'll be able to download music to any format through our telephone, cable, or digital radios (see "Future Shuck (and Jive)" by Harlan Collins in this issue). To this end, Warner Custom Music is now offering a *Classic Custom Tape* service. For just $9.95 (plus shipping), you can order a high-quality cassette with 10 songs personally selected from their list of thousands of hits from the 50's, 60's, 70's and 80's. For more information, contact Warner Custom Music, Dept. 411, 981 Bing Street, San Carlos, CA 94070 or FAX: 415-592-0118.

Broadway Cassettes . . . As bars and small clubs continue to trim their entertainment budgets, KJs continue to find new opportunities to exploit their talents. But replacing a four piece lounge band is nothing compared to filling the orchestra pit for a Broadway musical. It could happen. Maybe not on the Great White Way, but for a school, church or community production in your hometown. The latest catalog from DAK features "Broadway Karaoke" cassettes which

contain full orchestration and back-up for such hits as South Pacific, The Sound Of Music, West Side Story, Will Rogers Follies, Oliver, Oklahoma, The Music Man, Miss Saigon, Phantom Of The Opera, and others. Lyrics sheets are also provided, all you need is the cast and script to produce your own musical. You not only reap the benefits of being part of a community venture, you might also "score" some new business. To receive a DAK catalog, call 800-999-CTLG.

Smile of Success . . . After orchestrating one of the most influential music industry contracts to ever impact karaoke software Nikkodo USA, Inc. has promoted Ed Pearson on the position of General Manager of Sales and Marketing. Pearson, who joined Nikkodo in 1990, was largely responsible for negotiating the multi-million dollar contract with industry super-power EMI Publishing Worldwide, making possible the nationwide sale of the music and lyrics of such groups as Technotrionic, Queen, Simply Red and others.

LDI '93 Attendance Up 27% . . . Over 8000 national and international visitors attended LDI '93 making it the largest Lighting Dimensions International show to date. 275 companies from around the world displayed cutting-edge technology in 83,000 square feet of exhibit space. Highlights included the introduction of several new DJ-oriented products from American DJ Supply, Ness, Gemini, MTX, Numark, Meteor, Gem Sound, KLS and others. Next year the event will return to the Reno-Sparks Convention Center in Reno, Nev., Nov. 18-20, 1994.

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FRANCE JOLI - "A Heart To Break The Heart"
DONNA SUMMER - "Heaven Knows"
PAUL JABARA - "Dance"
VARIOUS ARTISTS - "Reign Of The Disco Queens (The 70's HiNRG Medley)"

DISC 2

BEE GEES - "Night Fever"
TAVARES - "Heaven Must Be Missing An Angel"
STERLING SAINT-JACQUES - "I Wish You Welcome"
FESTIVAL - "Don't Cry For Me Argentina"
EBN-OZN - "AEIOU & Sometimes Y"
LISA - "Jump Shout"
MACHINE - "There But For The Grace Of God Go I"
AMII STEWART - "Knock On Wood"
VARIOUS ARTISTS - "Return Of The Disco Queens (The 80's HiNRG Medley Pt. 2)"

DISC 3

KC & THE SUNSHINE BAND - "I'm Your Boogie Man/Shake Your Booty (Medley)"
THELMA HOUSTON - "Don't Leave Me This Way"
HEATWAVE - "Boogie Nights/Groove Line (Medley)"
BIONIC BOOGIE - "Risky Changes"
KANO - "I'm Ready"
MICHAEL JACKSON - "P.Y.T."
THE JACKSONS - "Walk Right Now"
BRONSKI BEAT - "Hit That Perfect Beat"
VARIOUS ARTISTS - "Attack Of The Disco Queens (The 80's HiNRG Medley)"

DISC 4

CHERYL LYNN - "Got To Be Real"
GRANDMASTER & MELLE MEL - "White Lines"
KOOL & THE GANG - "Celebration"
EARTH WIND & FIRE - "Let's Groove"
TWO TON'S O'FUN - "Earth Can Be Just Like Heaven"
TANTRA - "Hills Of Katmandu"
DONNA SUMMER & BARBARA STREISAND - "No More Tears (Enough Is Enough)"
VARIOUS ARTISTS - "1977-1981 Medley w/Terri DeSario"

DISC 5

STEPHANIE MILLS - "Never Knew Love Like This Before"
THE SUPREMES - "I'm Gonna Let My Heart Do The Walking"
CELL BEE & THE BUZZY BUNCH - "Superman"
VICIOUS PINK - "CCCan't You See"
DONNA SUMMER - "Bad Girls"
MARTIN STEVENS - "Love Is In The Air"
WONDERLAND BAND - "Escape To 'Paradise Island'"
THREE DEGREES - "Set Me Free"
VARIOUS ARTISTS - "Boogie Through The Looking Glass (Medley)"

DISC 6

SHARON RIDLEY - "Changin"
SHALAMAR - "Make That Move"
EMOTIONS - "I Don't Want To Lose Your Love"
RICK JAMES - "Give It To Me Baby"
MUNICH MACHINE - "Get On The Funk Train"
DAN HARTMAN - "Instant Replay"
ESTHER PHILLIPS - "What A Difference A Day Makes"
CUT GLASS - "Without Your Love"
VARIOUS ARTISTS - "Cameron's Beat (Medley)"

DISC 7

STEVIE WONDER - "Do I Do"
ALTON MCCLAIN & DESTINY - "It Must Be Love"
DAN HARTMAN - "Relight My Fire"
SUZI LANE - "Harmony"
JIMMY RUFFIN - "Hold On To My Love"
TERI DESARIO - "Ain't Nothin' Gonna Keep Me Fr
MAGNIFIQUE - "Magnifique"
SYLVESTER - "Mega (Tone) Medley"

DISC 8

MCFADDEN & WHITEHEAD - "Ain't Know Stoppin
THE LOVE UNLIMITED ORCHESTRA - "Welcome
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The Scoop

. . . LIKE LAMBS TO THE SLAUGHTER?

CHALLENGER BY INTIMIDATION

One glance at the owner's manual and you know this is no ordinary DJ mixer. Bloody knives, in full color, frame a photo of the Challenger I face plate with the curious line ". . . like lambs to the slaughter." The work surface is bank-upon-bank of controls, knobs and sliders with labels such as "Kill Switch" and "Slaughter Chamber." Features we normally find on the left, are on the right. This should be interesting.

The Challenger I, by Intimidation, comes from the United Kingdom and therefore, we assume, its design is inspired by the style of U.K. jocks. Strip away all the special features, and it does basically what all DJ mixers do, combine several inputs to a single stereo output. But that's boring, let's talk about the fun stuff.

In many major clubs, jocks are building extra bottom into the mix by taking just the bass from one track and mixing it in over the midrange and high-end of another track. This takes some clever equalization unless you have a Challenger I. Two sets of Kill Switches (one for channels 1 & 3, the other for channels 2 & 4) separate the bass, midrange and treble frequencies with filters. The DJ can knock out all but the bass on any music track just by killing the mid-range and treble.

Another feature unique to this mixer is the Slaughter Chamber which causes the signal to be momentarily interrupted or "staggered." This effect is also known as "tremolo" if you are familiar with guitar amps and keyboards. The speed of the stagger is adjustable and the effect can be assigned to any of the four channels.

A high quality digital echo is standard and can be used in conjunction with the Slaughter Chamber to create even more strange and innovative effects.

"Pan Controls" allow the balance point of a signal to be placed anywhere in the room from left speaker to right. When used in conjunction with the kill switches, to cut out bass and trebles, the apparent position of the vocal can be "floated" back and forth across the venue.

As the basics go, there is a total of eight music inputs controlled by four phono/line switches. The crossfader is selectable and a field-replaceable spare is provided free of charge. Two sets of balanced and two sets of unbalanced outputs are provided. Two of the old style, big bright, readable VU meters are placed top center. There's left and right EQ and each slider has a tiny red diode that makes the face plate look like a tiny airstrip when the room lights are off.

The microphone input and control bank is separate from the main mix sliders. Two microphone inputs have separate gain, bass and treble adjustments with pan control. The knobs that control the microphone levels must be pushed in to make adjustments so once it's set, the mic gain cannot be accidentally changed. The set up for the microphone inputs is particularly nice and something we'd like to see offered on other mixers, however we'd prefer the mic inputs be on the back of the unit, not the top.

Finally, the headphone monitoring section offers about all the options and choices any DJ would ever need, plus it's LOUD!

The suggested retail prices of the Challenger I by Intimidation is just over $2,000. A less expensive model with many of the same features is due out sometime this spring. For additional information on Challenger I by Intimidation, contact the U.S distributor, Meteor Light and Sound, 8000 Madison Pike, Madison, AL 53758. 205•772•9626.

GUILT BY ASSOCIATION

MB READER'S MOST & LEAST "ENTERTAINING" EXPERIENCES

Submitted by Chris Beachley • AKA "Dr. B", Charlotte, NC

When I arrived, on time, for a wedding reception last summer, I was greeted by a confused caterer who asked if I knew what the start time was. It was obvious he didn't know as he was nowhere near ready, so when I told him the guests would not be arriving for another hour, he was very relieved.

It was a typical hot August afternoon, so I took my time setting up so as not to work up a sweat. Expecting the first guests to arrive at any moment, I put on my standard "I love you" uplifting music and went to change into my formal attire. The bathroom was so hot I might as well have dressed on the beach. Anyway, I returned cool, calm and collected, just as the first guests began to drizzle in.

Then I noticed the caterer. He was still running around like a crazy person and it appeared he was still not ready to serve the guests. Then I noticed the wedding cake . . . There wasn't one! The bakery hadn't even shown up with the cake!

The cake finally arrived about twenty minutes after the last guests arrived. A short time later, the caterer asked me to announce that the buffet was ready and that he would begin calling tables. Even as the bride and groom were approaching the buffet table, the servers were running back and forth from the kitchen. It was apparent they still weren't ready and judging by how much food the hungry guests were leaving on their plates, it wasn't too tasty.

Then, I noticed the wedding cake. The heat was just too much for it. It looked like the Leaning Tower of Pisa! I whispered to a guest that I didn't think the cake would make it through the meal. She happened to be in the bakery business and doubted it would last another ten minutes and ran up to alert the bride. The bride came right up to me and said they needed to cut the cake "NOW!" They hadn't even finished eating yet!

As the bride and groom assembled around the cake, foolish me began to think a cake-tastrophe had been prevented. But, just as the knife touched the top tier, the whole cake collapsed like a deflating basketball and toppled to the floor. The groom was covered with icing from the waist down. The bride was nearly in tears.

On With The Show . . .

I'm happy to report my part of the reception went smoothly as I tried to handle each disaster with grace. Fortunately for me, the guests were a good dancing bunch and after the mess was cleaned up, all was forgotten . . . at least, that's what I thought.

When I went out to my van to get something, I realized how wrong my assumption was. Some of the ill-fed guests had apparently concluded that my van was the caterer's. It was covered with shaving cream, soap, lipstick and some smelly foreign material known only to NASA. The revengeful display ran from bumper to bumper with quaint phrases like "the caterer is an asshole" and "the food sucked".

While I was tearing down, the bridal couple had someone try to wipe off the graffiti, but by then much of it had baked on. They were very apologetic and gave me a nice tip, presumably for a car wash. Even that didn't get it all, some had to be taken off with rubbing compound. What a nightmare!

The moral to the story? After unloading your equipment, park as far away from the other service vehicles as possible, or you too could become a victim by association.

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Crowd Pleasers

HOP ABOARD THE TRIVIA TRAIN

BY BOB KRAMARIK

Just as the popularity of trivia-based television game shows like *Jeopardy*, and *Wheel of Fortune* appears without end, trivia remains a simple and entertaining interactive tool for DJs. With proper timing, trivia questions are great ice breakers and good for setting the mood of a theme event. Now, some enterprising mobile entertainers have discovered how to turn trivia into a major attraction for bars and clubs.

Karaoke Coolin'? . . . Try Trivia!

In areas where the novelty of karaoke is starting to wear thin, DJs and bar owners are discovering fresh profitability in a well organized "Trivia Nights". How trivia games are presented varies with the type of venue, the crowd, and of course, the style of the DJ. Some DJs use the "open approach", with one winner per question. The DJ tosses out a fresh trivia question after every two or three songs (about ten minutes). At this pace, there's ample time for winners to come forward and the other players know the next question is coming up. If there's no winner, the DJ can either give out the answer and ask a new question, or save the unanswered question for later. To keep things moving, if a question goes unanswered, the DJ should move on. Extending the time usually causes the players to start losing interest.

There are normally a lot of distractions in a bar atmosphere, so it's essential to keep things moving. It's also important that every winner receives some sort of prize. The bar should be able to get hats and t-shirts from the beer and liquor distributors or you may want to offer to provide the prizes in order to clinch a long term deal with the bar. Prizes like "Glow-In-The-Dark" novelties (see side bar) are inexpensive yet very effective. With a variety of prizes, you can give out those most valuable to those who answer the toughest questions, and use the "free draft" coupons for the simple ones.

Team Trivia

Team trivia differs from the open approach in that specific players field the questions. It's fun for the players, and entertaining for the spectators. At Bobby K Productions, we have capitalized on team trivia by offering a three hour package we have produced. During the first half hour, our DJs play to the crowd while teams of up to five players each register for the trivia competition. There is no limit on the number of teams that can participate, but it's a good idea to assign each team a name or number for reasons that will become apparent. Each team is provided a pad of paper (we use special pads with 20 sheets and our logo on each sheet) and a pencil.

The questions are broken down into four rounds of five questions each. In the first round, teams gets five points for each correct answer and then raise it to ten points in the second round, 15 in the third, and 25 in fourth. Scores are announced at the end of each round, to increase the competitive atmosphere. *Be Our Guest Entertainment* of New Jersey, runs their Trivia Challenge in a similar fashion, but with four rounds of nine multiple-choice questions and one open question. Prizes are awarded at the end of the fourth round.

The Music Mix

Music is why many people come to a bar or pub in the first place and music is an integral part of trivia contests. After each question is asked, the team has the

A GOOD TRIVIA SHOW IS MOST ENTERTAINING WHEN YOU:

1. ASK THE AUDIENCE NOT TO SHOUT OUT THE ANSWERS. INSTEAD, INCLUDE THE AUDIENCE BY TOSSING OUT QUESTIONS WHEN NONE OF THE PLAYERS HAVE A CLUE.

2. KEEP THE QUESTIONS SHORT AND SPECIFIC.

3. TURN THE CONTROLS OVER TO A SECOND DJ SO YOU CAN CONCENTRATE ON BEING THE MODERATOR. THIS IS ESPECIALLY IMPORTANT WHEN PLAYING NAME THAT TUNE.

4. HAVE FUN. ADOPT A GAME SHOW HOST MENTALITY. THE MORE ENTHUSIASM YOU PUT IN IT, THE MORE FUN IT IS FOR EVERYONE. FOR YOU, TRIVIA GAMES ARE A SMART WAY TO ADD A NEW AND PROFITABLE CONCEPT TO YOUR ENTERTAINMENT SERVICE. - *JOHN ROZZ*

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length of one song to write down their answer and give it to the DJ. If two or more teams come up with the correct answer, the host/DJ has the option of giving the points to the whoever was first, or giving points to each team with the right answer. The DJ then announces the correct answer and the name of the winning team. We add to the fun by mixing in groans and cheers from our sound effects library when the winners are announced.

At the end of the four rounds, the DJ announces the total points scored by each team and the subject of the final "bonus" question. The teams then "bid" up to the total number of points they've accumulated on the last question. When all is said and done, the team with the most points wins the grand prizes ranging from free drink coupons and T-shirts to cars (we're working on it!) and cash, compliments of the establishment of course!

Group Trivia

When done with large groups, trivia contests can turn quite wild. *The Fun Company*, in Atlanta, Ga., has developed a way to control a large corporate crowd.

First, DJs recruit two assistants and have them hold the ends of a 30-foot rope. Each assistant has an answer card, one for "true" and one for "false." The DJ would then ask a true/false trivia question and have the players stand either on the side of the rope where the True Answer Card is held or on the False Answer Card side. Before the answer is given, the rope is lifted to separate the two crowds. The incorrect respondents are asked to sit down while the remaining contestants play. This is repeated until four or five players are left, those players are then awarded prizes.

Whichever way you choose to stage the game, trivia is guaranteed to liven up a party. The overhead is far less than karaoke, and you never have to sing . . . unless you're playing Name That Tune!

Bob Kramarik owns and operates Bobby K. Entertainment based in Elmira N.Y.

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DJs As Game Show Hosts

Crowd Pleasers

by John Rozz

Trivia contests are a natural in bars and pubs but many DJs haven't yet discovered what a hit they can be at class reunions, family gatherings and corporate events. Remember those holiday parties where it seemed like forever before they started dancing? Next time, include a fifteen or twenty minute "Trivia Show" before you open the dance floor. You'll be surprised how entertaining it can be for those who watch as well as those who play. It really captures an audiences' attention and it can be presented by a DJ working solo or as a major production with an elaborate set, multiple microphones, buzzers, bells, lights, and a scoreboard.

One of the best ways we've found to use trivia is to combine it with "Name that Tune." The set-up can be as simple or as "Hollywood" as you'd like. The DJ stands between two eight-foot tables, preferably behind a podium for a more professional look. I start with eight teams and assign each team a name. The teams can have any number of players, as long as they are all equal. Each team selects a player for the first round. The players then take a seat to the right or left of the DJ (four on each side) behind a card that displays their team's name. I also put big name tags on each contestant for full effect.

The DJ leads the competition by asking the questions and (for Name That Tune) playing snippets of songs for the players to identify. They then give or subtract points for correct or incorrect answers. Scores can be displayed on a blackboard, video screen or electronic scoreboard which is highly visible, in front of the DJs podium. After a predetermined number of questions, (depending on how long you want to keep the contest going) the players rotate to the next member on each team. We continue playing to fill the time allowed, or by a point system. At the end, prizes are awarded for the most points, least points and even the silliest answer.

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, CT, 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.

Sample trivia categories and questions:

Music General: Q: Where did American Bandstand originate?

ans: Philadelphia, Penn.
The '50s: Q: Who first coined the phrase "Rock n' Roll"?
ans: Alan Freed
The '60s: Q: What two artists were nicknamed the "Nurk Twins"?
ans: John Lennon & Paul McCartney
The '70s: Q: Where is Bruce Springsteen from?
ans: Asbury Park, N.J.
Cinema: Q: Who played Aunty Entity in *Mad Max II Beyond Thunderdome* ?
ans: Tina Turner
Sports: Q: Who played "himself" in *The Greatest* in 1977?
ans: Muhammad Ali
Country: Q: What is the crowd capacity of Gilley's Bar in Texas?
ans: 5,500
Who Cares?: Q: What is the diameter of the hole in a 45 RPM single record in inches?
ans: 1 1/2 "

Sources for Trivia Questions:

The Ultimate Trivia Quiz Book *by Maureen and Alan Huron contains over 10,000 trivia questions including more than 1,000 related to music. Available for $14.95 (+$4s/h) from Encore Entertainment, P.O. Box 404, Roosevelt, NJ 08555.*

Trivial Conquest *by Lisa Merken & Eric Frankel ©1984 (Avon Books) is a dictionary of trivia covering virtually all topics, many based on TV, movies and music. It's available at many bookstores for $9.95 or write Avon Books, 1790 Broadway, New York, NY10019.*

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Music News

WHERE IS THE GOOD MUSIC COMING FROM?

BY FRED SEBASTIAN

WEST COAST

Let's start with Hollywood. Movie soundtracks are not only an excellent vehicle to break in new music, but have also proven to be a powerful tool in re-popularizing classics, whether in original form or in remakes. Often these tracks are not available on individual artist's albums. Introducing movie soundtracks into your music library is something to consider since people tend to relate to music from their favorite movies.

One recent major movie soundtrack, *Addams Family Values*, brings together chart-topping artists like FU-Schnickens, Rupaul, Shabba Ranks, Charles & Eddie, H-Town, PM Dawn and Tag Team and others. The better tracks are the remakes: "Express Yourself" performed by Roger & Fu-Schnickens, "Whatcha See Is Whatcha Get" done by Rupaul, and H-Town performing the Isley Brothers' classic "It's Your Thing."

Included on this soundtrack is the "Addams Family Whoomp!" which could have been an opportunity for Tag Team to create a follow up hit to their "Whoomp! There It Is." Unfortunately they did little more then saturate the lyrics with the chanting of "Addams Family," making it an unlikely version for DJs. Besides the three *good* remakes mentioned, there are perhaps three others out of the eleven tracks on this album that may prove useful (though a bit slower). Though the remakes ,which are the highlight of this album, may not outdo the original versions, they do incorporate a fresh contemporary flavor of R&B. Salted with short rap passages to create a "today's" approach, they remain musically true to the originals.

HOLLYWOOD GONE SOUTH

Another mostly remakes movie soundtrack that has received very good reviews from Country music DJs is the *Beverly Hillbillies* soundtrack, taking classic Country tunes and bringing to them a contemporary flavor. The artists on this album have done a very good job and are possibly better than the originals. Included are "Hot Rod Lincoln" done by Jim Varney and Ricky Scaggs, "Crying Time" performed by Lorrie Morgan, "Wasted Days And Wasted Nights" by The Texas Tornadoes with Freddy Fender, "Honey Don't" by Joe Walsh and Steve Earle, as well as "White Lightnin'" by Joe Diffie, "If You Got The Money I Got The Time" by Ricky Van Shelton and songs by Doug Supernaw, Dolly Parton, The Oak Ridge Boys and Aaron Tippin. With 12 tracks, this album is a worthwhile investment.

PAST MEETS PRESENT

Original music is not lacking in movie soundtracks and one breaking new ground is the soundtrack to *Judgement Night*. Doing very well with young party-goers and in nightclubs, this breakthrough album brings together Rock/Alternative and Hip-Hop artists. You'll find Pearl Jam with Cypress Hill doing "Real Thing," Living Colour and Run DMC cranking out "Me, Myself & My Microphone," "Just Another Victim" by Helmet and House Of Pain, "Fallin" by Teenage Fan Club and De La Soul. Biohazard and Onyx perform the title song "Judgment Night." Other diverse artists brought together are Faith No More and Boo-Yaa Tribe, Mudhoney and Sir Mix-A-Lot, and Slayer with Ice-T. This album is selling well and may have set a precedent.

This funky, new mix style is already setting standards for such artists as Elton John and Rupaul (Elton John's "Duets" album), Frank Sinatra and Bono (Sinatra's "Duets" album), and even Cher has proved it works sharing the microphone ⇨

PRESENTLY OFFERING SOUNDS FROM THE PAST IS THE SOUNDTRACK TO "CARLITO'S WAY." IT FEATURES THE HIT SINGLE "I LOVE MUSIC" BY ROZALLA AND INCLUDES MOSTLY CLASSIC HITS OF THE '70S SUCH AS: "BACKSTABBERS" BY THE O'JAYS, "ROCK THE BOAT" BY THE HUES CORPORATION, "OYE COMO VA" BY SANTANA, "GOT TO BE REAL" BY CHERYL LYNN, "THAT'S THE WAY I LIKE IT" BY KC & THE SUNSHINE BAND, AND MFSB WITH THE THIRD DEGREES DOING "STOP."

The Scoop

INSTANT BEATS

Hot off the design board is a revolutionary new product that is capable of calculating beats per minute of any song. This hand held computer is extremely mobile and can figure a song's tempo with 99.5 percent accuracy in under five seconds. The "Time Machine" is now being marketed on a worldwide basis.

The Time Machine computer is housed in a sturdy, hand held, black, plastic box with red neon graphics. It is powered simply by one 9-volt battery and has a front panel which features a large, three-digit LED display and a heavy duty tap button. An auto shut off and an automatic reset are included in the Time Machine's list of features.

To use the Time Machine the user simply turns it on, listens to a song, and taps the tap button to the beat of the song. As no human being will be able to tap directly on the beat, the Time Machine remembers the distance between each tap and averages the distances together for as many times as the user taps it. The longer the machine is tapped, the more accurate it becomes. When the user stops tapping, the Time Machine goes into playback mode and the LED on the button will blink back in time with the music so that the speed of the song may be confirmed.

The Time Machine is the brain child of Boston DJ Lawrence Clawson and inventor David Trahan, who together, produced the final design in 1992. Now available to the public, all orders and inquires should be made to The Time Machine, 77 Kennedy Dr., Chelsmford, MA. 01863, or call/fax 508-251-1226.

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And Much More!

with Beavis & Butthead ("The Beavis & Butthead Experience" album).

Some soundtracks have done so well that they have spun off follow-up albums without the release of sequels to the movies. Albums such as these that any DJ would get good use of include: "More Dirty Dancing" The Commitments 2, "More Songs From Big Chill" and the recent release of "More Songs For Sleepless Nights" following up the very successful "Sleepless in Seattle" soundtrack with more great melancholy tunes including "I'll See You In My Dreams" by Jimmy Durante, "My Funny Valentine" by Carly Simon, "When I Fall In Love" by Nat King Cole. Other gems to fill out the theme are performed by Ethel Merman, Tony Bennett, Doris Day, Vic Damone as well as "I Want To Be Loved By You" by Sinead O'Connor, "These Foolish Things" by Bryan Ferry, and "Mockingbird" by Carly Simon and James Taylor. Thirteen tracks in all, this album, like its predecessor evokes a warm feeling of a simpler time.

Also presently offering sounds from the past is the soundtrack to "Carlito's Way." It Features the hit single "I Love Music" by Rozalla and includes mostly classic hits of the '70s such as: "Backstabbers" by The O'Jays, "Rock The Boat" by The Hues Corporation, "Oye Como Va" by Santana, "Got To Be Real" by Cheryl Lynn, "That's The Way I Like It" by KC & The Sunshine Band, and MFSB with The Third Degrees doing "Stop." Filling out this album are two Latin songs "El Watusi" by Ray Barretto (excellent) and "Parece Mentira" by Marc Anthony and more '70s hits by Billy Preston, Sinoa, Ed Terry, and Labelle (doing "Guess What?"). These 13 tracks are all original artist recordings and if you don't already have your fill of the '70s, this album may be what you need to complete your selection.

HOT NEW "COOL" SOUNDS

The final feature in this movie soundtrack roundup is *Cool Runnings*. This film is based in Jamaica, consequently the sounds are Reggae. The musical stars do a good job too, with remakes like David Bynes' "Wild Wild Life" done by the Wailing Souls, Bob Marley's "Stir It Up" performed by Diana King, and doing very well on the charts is Jimmy Cliff doing "I Can See Clearly Now." The original track "Picky Picky Head" by Wailing Souls is reminiscent of the fun carnival-like Reggae that is likely to have wide appeal, and there song "Love You Went" has a very catchy chorus that may well capture more than a few ears. The remaining six of the 11 tracks may be appreciated by Reggae enthusiasts but the five mentioned here will appeal to a much broader audience.

As with all music, lots of time and work goes into creating soundtracks. Much of the effort goes to assembling a feel for a time and place, a "slice of life" if you will. You can recreate that feeling for your audience just by firing up a hot soundtrack like the ones I have just mentioned.

IMPORT(ANT) NEWS

Many times I've heard it asked why so many excellent songs or various artist compilations containing mostly major hits are only available on imports from other countries. Though I have not yet heard a satisfactory answer, it is likely the reason is, at least in part, financial. Some excellent songs and multi-hit compilations don't return the biggest buck, or buck per hit. Be that as it may, outstanding product is available on imports.

How about if we start with *The Greatest Hits of 1993*. This two-CD set consists of 40 Top Ten hits, seven of which were number-one hits. This list consists of: "Boom Shake The Room" by Jazzy Jeff & Fresh Prince, "What Is Love" by Haddaway, "Oh Carolina" by Shaggy, "Sweat" by Inner Circle, "Informer" by Snow, "Mr. Loverman" by Shabba Ranks, "Jump Around" by House Of Pain, "Show Me Love" by Robin S, "Little Bird" by Annie Lennox, "What's Up" by 4 Non Blondes, "I Feel You" by Depeche Mode, "Dreams" by Gabrielle, "Right Here" by SWV, "All That She Wants" by Ace Of Base, "Don't Walk Away" by Jade, "The Love I Lost" by West End with Sybil, "We Are Family" (The Sure Is Pure Remix Edit) by Sister Sledge, "Exterminate" by Snap, "I Will Survive" (The Phil Kelsey Remix) by Gloria Gaynor and that's not the half of them!

If Top Ten hits are not good enough for you, take a look at *Number 1's of Dance*. Here's just a few of the twenty titles on this single CD: "The Power, Boom!" "Shake The Room," "Ride On Time," "3 AM Eternal," "Theme From S-Express," "No Limit," "Take A Chance On Me," "Pump Up The Volume," "Rhythm Is A Dancer," "I Wanna Sex You Up," "All That She Wants," "Dreams," and "Don't Leave Me This Way." Seven more great dance songs are on this compilation by artists like The Shamen, Yazz, Vanilla Ice, Beats International and KWS, among others.

And what if you just want all the above on three CD's but only want to pay the price of two. Nooo Problem! *The Greatest Hits Of Dance Vol. 2*, like Vol. I (also excellent) is a three-CD set that includes many of the titles already mentioned and does sell for just a bit more than the price of two CDs. Some of the additional tracks you'll get are: "Tribal Dance," "French Kiss," "Move Your Body," "I'm So Into You," "Come Into My Life," "Extasy," "It's My Life," "Pump Up The Jam," "Everybody Dance," "When I'm Good And Ready," "I' ll Always Love You," "Is There Anybody Out There," just some of the 50 tracks on this exceptional compilation.

Cont'd Page 58

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REUNITING THE CLASS OF '54

BY JAY MAXWELL

First, a quick quiz for all the oldies trivia buffs. What was the number one song in 1958? You're probably thinking it was a song by Elvis, Little Richard or The Platters. Here's a hint. The song was sung by an Italian who only had one hit released in the United States. Still can't remember? How can any one forget the classic "Nel Blu Dipinto Di Blu (Volare)" by Domenico Monugno? For five weeks it held the number one spot on all U.S. charts and people bought three million copies (eight million counting all the cover versions) of the song. If you have never heard of the song and don't have it in your collection, don't panic, chances are you will never have a request for it.

When planning for an event like a 30 or 35 year high school reunion don't feel it is necessary to go out and purchase all the songs that were popular at the time participants graduated. Not to discredit the Monugno hit, it had its time in the sun, and has now lost its glow. While many hits are "flash in the pan" songs, some are true classics and sound as good today as they did when they were first heard through the chrome-lined radio of your dad's Edsel. Take for instance "You Send Me" by Sam Cooke. Although this tune hit the top of the charts in 1957, it still draws a crowd to the dance floor each and every time its played today.

If you have never had the opportunity to spin a high school reunion for a graduating class between 1955 and 1960, here are some tips. For starters, make sure you have the majority of the songs listed on the accompanying chart. You probably play some of these songs, "The Twist" and "Rock Around the Clock" for example, at most of your mobile gigs. Among the many "various artists" CDs available in your local music store and mail order catalogs are enough oldies to keep your guests happy throughout the night without you spending a fortune.

Don't leave home without the following artists: Elvis Presley, The Platters, Little Richard, Chuck Berry and Sam Cooke.

Finally, if you want some jam-packed CDS to round out your music library for the night, pack along the soundtracks from *American Graffiti, Diner* and *Stand by Me*.

Your clients will expect to hear the songs from their high school days, but don't make them live in the past all night long. Mix in some appropriate newer selections throughout the evening, taking and playing as many requests as possible. Tthe right mix of music is what any crowd wants to hear.

Nostalgia is only part of what a reunion is for, people also want to reunite and enjoy the evening by dancing to their favorite songs both old and recent.

Although it may go against the wishes of the reunion planning committee, don't force the party to start. Many of the folks at reunions haven't seen some their friends for ten or more years. They would really rather mingle and catch up on old times than dance with their spouse. They can do that anytime!

Keep all this in mind and Only You (and you *alone)* will be booked the next time *Donna, Lucille,* and *Stagger Lee* decide to put on their *Blue Suede Shoes* to get *All Shook Up* at *The Hop* doing *The Twist.*

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.

MAXWELL'S TOP 40 FOR THE CLASS OF '54

#	Artist	Title	Yr.	BPM
1.	Chubby Checker	The Twist	60	152
2.	Bill Haley & The Comets	Rock Around The Clock	55	182
3.	Sam Cooke	You Send Me	57	98
4.	Elvis Presley	Jailhouse Rock	57	168
5.	The Champs	Tequila	58	184
6.	Danny & The Juniors	At The Hop	58	188
7.	The Platters	The Great Pretender	56	77
8.	Bobby Day	Rockin' Robin	58	174
9.	Ritchie Valens	LaBamba	59	155
10.	The Platters	Smoke Gets In Your Eyes	59	58
11.	Elvis Presley	Hound Dog	56	172
12.	Jerry Lee Lewis	Great Balls Of Fire	58	160
13.	Chuck Berry	Johnny B. Goode	58	169
14.	Elvis Presley	Are You Lonesome Tonight?	60	
15.	Everly Brothers	All I Have To Do Is Dream	58	106
16.	Elvis Presley	All Shook Up	57	148
17.	Little Richard	Tutti Frutti	56	181
18.	Diamonds	The Stroll	58	96
19.	The Platters	Only You (And You Alone)	55	80
20.	Penguins	Earth Angel (Will You Be Mine)	55	75
21.	Johnny Otis Show	Willie And The Hand Jive	58	100
22.	Little Richard	Good Golly Miss Molly	58	166
23.	Elvis Presley	Don't Be Cruel	56	169
24.	Bobby Darin	Mack The Knife	59	168
25.	Elvis Presley	Love Me Tender	56	
26.	Phil Phillips	Sea Of Love	59	
27.	Maurice Williams & The Zodiacs	Stay	56	124
28.	Chuck Berry	Maybelline	55	123
29.	Wilbert Harrison	Kansas City	59	117
30.	Everly Brothers	Wake Up Little Susie	57	182
31.	Buddy Holly & Crickets	That'll Be The Day	57	130
32.	Ritchie Valens	Donna	59	70
33.	Elvis Presley	Heartbreak Hotel	56	96
34.	Bobby Darin	Splish Splash	58	152
35.	Lloyd Price	Stagger Lee	59	144
36.	Jerry Butler	For Your Precious Love	58	
37.	Johnny Ace	Pledging My Love	55	
38.	Little Richard	Lucille	57	142
39.	Fats Domino	Ain't That A Shame	55	122
40.	Carl Perkins	Blue Suede Shoes	56	170

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RON BURT

It looks like we're in for an exceptional new year as artists head back to the studios in preparation for a big wave of new country releases. I'm particularly looking forward to the new Travis Tritt CD. He has that (country club) sound I, and many other Country jocks, look for to put our customers in the party mood. But, before we head out to buy up the latest 1994 releases, let's take some time to reflect on the past year's music.

1993 was a productive year for Country artists, summing up better than previous years, I believe.

A welcomed trend was club and mobile jocks had a greater variety of dance hits to choose from. In previous years the charts were full of ballads at Christmas, but this year there was Garth Brooks' "American Honky Tonk Bar Association," "The Bug" from Mary Chapin-Carpenter, Sammy Kershaw's "Queen of The Double Wide," and plenty of other upbeat material to pick from.

As for what got the most spinning action, "Boot Scootin' Boogie" by Brookes & Dunn was still my most played single this year. Followed closely by "Chatahoochie" by Alan Jackson and "Ain't Going Down Til The Sun Comes Up" by Garth Brooks.

In the club scene, Garth Brooks remained the most requested solo male artist by a land slide. For solo, female artists it is a different story. There were heavy requests for Lorrie Morgan, Tanya Tucker, Wynonna Judd, and Pam Tillis.

Brooks & Dunn were hands-down the most popular duo this year and the top group, Confederate Rail Road.

A lot of new artists tried to make a running jump over the established stars but the ones that kept poppin' up on most play lists were Tracy Lawrence, Ricky Lynn Gregg, and Tracy Byrd.

From my personal play list I'd give top album honors to: Garth Brooks' "In Pieces," Tracy Lawrence with "Alibis," Alan Jackson's "A lot About Livin'," and Brooks & Dunn with "Hard Workin' Man."

If I were to choose a country DJ of the year, it would have to be Barry Tabor, of Country Music Beats, Fort Worth, Texas. Tabor spins a terrific mix, and is always working to improve. Most importantly he always finds time to help others. He is the unsung hero of club jocks and a lot of DJs would'nt be where they are today if it wasn't for him.

Throughout the new year, I will be doing some DJ interviews so we can share ideas with fellow jocks nationwide. I will also be keeping you informed on a possible Country Music Club DJ Association which is now in the works. It will be a much needed support group that will help keep our pay scale up and will pressure clubs not to hire nonqualified jocks. So until next time "Keep it Country."

RON BURT'S COUNTRY PICKS

1.	John Berry	KISS ME IN THE CAR
2.	Joe Diffie	JOHN DEER GREEN
3.	Toby Keith	A LITTLE LESS TALK
4.	John M. Montgomery	I SWEAR
5.	Billy Dean	WE JUST DISAGREE
6.	George Jones	HIGH-TECH REDNECK
7.	Brooks & Dunn	ROCK MY WORLD
8.	John Anderson	I'VE GOT IT MADE
9.	Garth Brooks	CALLIN' BATON ROUGE
10.	Wynonna Judd	GIRLS WITH GUITARS
11.	Tracy Lawrence	I THREW THE REST AWAY
12.	Mark Chesnutt	WOMAN SENSUOUS WOMAN
13.	John M. Montgomery	DREAM ON TEXAS LADIES
14.	Clay Walker	WHITE PALACE
15.	Clint Black	TUCKERED OUT

Remix Rave

New Wave of Releases Brings Sea of Disco

by Shawn Miller

Whew... The holiday bookings and parties are finally over. The money has been counted. And just when you thought it was OK to relax, here comes the first wave of the "after New Years" calls. You've got to restock with not only the current releases but the huge hit of re-released disco tracks smothering play lists of radio stations and clubs across almost every country imaginable; and have the right mix of slow sets for your Valentine's Day bookings and club gigs. Not to worry...There are remix service issues available to excite and motivate your crowd each and every time you use them. There are also issues with songs you thought you'd never see or find again. Or, if necessary, you can at least replace your worn out, overused '45s and "it only skips a couple of times" CDs. The remix service industry has seen this trend coming for quite a while and has spent endless hours in the studio digitally re-mastering and editing these out-of-print wonders back into clean, clear and easy to use mixes. One important note...although many remixed songs are restructured and edited for DJ use, classic disco songs are for the most part left entirely intact.

Your crowd probably knows each and every word to "Play That Funky Music" and "Stayin' Alive" and changing the order or the beat of the song would confuse them. Therefore, the editing and remixing of a classic '70s into any other song from the Bee Gees or The Village People is very different from say a New Order or U2 remix. The biggest problem with mixing basically any disco track from the '70s into any other song, either from the '70s, '80s or '90s is that pretty well all the music recorded in the disco era was done with a live drummer. "Live" meaning a living, breathing human being (this really does confuse some people) who could not keep a constant beat. Sure, your ear hears the same beat throughout the song, but the drummer's hands will vary the beat from, let's say 120 BPM (Beats Per Minute) to 129 BPM and back to 121 BPM, etc. For your dancing crowd, this is not a problem. But for you, the DJ attempting to mix from one song into another, ah, well...forget it. With the beats

fluctuating up and down, by the time you kinda-almost match the beats, the song is over and your crowd has left the floor. This is where the remix service issues come in and help you make it through the event. Each track on each classic issue has had the beat "stabilized." This means that the beat of the live drummer has been sampled, his beats were digitally removed and replaced with his own beats, only this time with a steady constant BPM. This way you know that if the song you're playing is 120 BPM, it's the same all through the song and you can easily mix your next song in using the breaks also included in the song (for "Break" info see MB Jan/Feb Issue). In the '90s drum machines replace the live drummer on the majority of dance tracks so this type of restructuring is not necessary.

Classixx Mixx is a remix service that has devoted its entire existence around classic tracks. The most recent issue is Issue #6 which is available only on vinyl. Tracks include: "All Night Thing" (Invisible Man's Band), "Genius Of Love" (Tom Tom Club), "Take Your Time" (SOS Band), and "Outstanding" by the Gap Band. There are also two Classixx Mixx CD releases with tracks from The Commodores, Heatwave, Parliament, Shannon and the Gap Band. Each track is completely separate and includes full 32 beat intros and final breaks for easy mixing.

PowerHouse. Also available and in high demand is the *Powerhouse Club Classic series*. Current releases are issues #4 and 5. Highlights from issue #4 are "Ring My Bell" (Anita Ward), "FunkyTown" (Lipps Inc.), "Car Wash" (Rose Royce), and a "Good Times/Rappers Delight Medley." PowerHouse Club Classic #5 includes "Stayin' Alive & Night Fever" (The Bee Gees), "Ladies Night & Get Down On It" (Kool & The Gang), "Let The Music Play" (Shannon) and "We Are Family" (Sister Sledge). Both issues #4 and 5 are available on vinyl as a two record set and on CD. Each track is independent of the next and complete time markers, 32 beat intros, outtros, and BPM listings are included with both issues. Unlike Classixx Mixx, PowerHouse also adds a break within each track allowing you to mix out of the track after the "meat" of the song in the event you or your crowd require a new song to keep the floor moving. These mid-song breaks are also listed on the issues.

Wicked Mix, like PowerHouse has also released several classic issues. *Wicked Mix Classic Collection Series* are pressed on different color vinyl each issue and compilation CDs are also now available. The most recent release is Wicked Mix Classic CD #8 which was compiled from classic tracks on Wicked Mix's main Top 40 issues. Tracks include "White Lines" (Grand Master Flash), "Get Off" (Foxy), "Forget Me Nots" (Patrice Rushen), "Give It To Me Baby" (Rick James) and several others. Although Wicked Mix tends to accentuate each mix by adding extra drum tracks and crowd exciting samples, the tracks are left primarily intact to avoid confusion. Complete breaks in each track are included but not marked on the vinyl or CD, so prior listening is needed to get the feel of the issue.

X-Mix Club. The last notable classic entry is X-Mix Club Classic Issue #3. "I Will Survive", the huge Gloria Gaynor hit, was remixed from the acapella. A DJ-friendly intro and outtro was added along with additional production and keyboards. Although this adds a new feel to the track the original flavor was preserved. "Le Freak" by Chic has been remixed into a new deep house style that only remixer Omar Santana (the legendary remix master from issues 1 & 2) can accomplish. Also

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from Omar's '90s techno version of "What I Like About You" by The Romantics. This track, now completely restructured with techno beats and samples has brought even The Romantics into the techno arena. As previously mentioned, many remix services do not alter the true original. Classic Issue #2 is known for creating hot new '90s versions of popular '70s tracks. This works extremely well with crowds of ages 14-24 who enjoy remakes of classic originals with more energy and power than the original.

Hot Tracks. However, for the DJ who needs more classic tracks in one issue than any one DJ can handle, Hot Tracks has just what you've been looking for. The Hot Track's eight CD Classic Collection box set. This is a thick, fully detailed in striking color collectors box set with over 69 full length exclusive mixes, 10 medleys and four previously unreleased mixes compiled form the past 10 plus years of Hot Tracks. A complete history of Hot Tracks including full production notes on each track are included on the thick glossy enclosed pages prior to reaching the eight CDs, each in their own labeled protective sleeve. Music from Tavares, The Bee Gees, Shalamar, Earth Wind & Fire, Donna Summer, Stevie Wonder, Cheryl Lynn, The Jacksons, KC & The Sunshine Band and much much more including 10 medleys spotlighting 1977-81 make this not only a "must have" collection of remixes but have set the standard for the industry. Congratulations to Hot Tracks on a project well done. Complete listings for the Hot Tracks Box Set and all the classic issues mentioned including previously released classic issues are available in the Current Availability Catalog, free from the Remix Warehouse (1-800-241-MIXX).

Slow Jamz. Last but not least, what to spin for Valentine's Day. A new remix service Slow Jamz has just the answer. Slow Jamz remixes the hottest Top 40 R&B songs, and gives each track that extra something special to pack your floor. The Slow Jamz issues have been only released on vinyl, until now. The first "Best Of" Slow Jamz CD is now available with such tracks as "Weak & Right Here" SWV, "Lately" Jodeci, "Freak Me" Silk, and "Knockin' Da Boots" H-Town. A classic Jamz bonus is "Computer Love" Zapp. Each track is completely independent of the next and includes full 32 beat intros and outtros along with added drum, horn and sax samples which overpower your crowd with a smooth R&B sounds.

New experiments and releases to watch for is a new Country music remix service which may appear shortly as the demand has been overwhelming. If you use Country music in your shows, either radio, club or mobile, would you use a remix to mix country songs for your crowd? This is the big question as country music enters the remix industry. Also, the new Wicked Mix Miami Bass service with classic Miami Bass tracks on vinyl and CD. And Hot Tracks and RoadKill have now done away with CD Bonus Tracks and now press as a three record set so as not to deprive vinyl users of much needed remixes.

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current special and back issue catalog free about every five to eight weeks. To get on the mailing list call 24 hours a day toll free 800-241-MIXX or 404-446-0740 or internationally through internet at ShawnM7768@AOL.COM.

Shawn Miller is the main buyer and remix service consultant of The Remix Warehouse in Atlanta, Ga.

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TOP 200

3RD ANNUAL

Three years ago, the first issue of Mobile Beat included a list of the 25 songs DJs said they played the most. The number one song was Bob Seger's, *Old Time Rock N' Roll*. By the end of 1990, that list had grown to 200 but the song in the number one spot was *Old Time Rock N' Roll*. During the fall of 1992, we again asked our readers to rank the songs they played most frequently. *Old Time Rock N' Roll* was number one. Enough! We thought. We want a new number one song. So, this year, instead of ranking 200 songs according to their general popularity at parties, we asked you to tell us what you play most in ten specific categories we devised. *Old Time Rock N' Roll* is still number one overall, but we think you'll find this year's TOP 200 to be a much better programming and marketing tool. It's also an interesting look at the common ground DJs share musically across North America. So without further fluff . . . Here are the lists of songs that make up the Mobile Beat Top 200!

25 MOST PLAYED SONGS OF 1993

1. WHOOMP! (THERE IT IS) ..... *TAG TEAM*
2. CHATTAHOOCHEE ..... *ALAN JACKSON*
3. I WILL ALWAYS LOVE YOU ..... *WHITNEY HOUSTON*
3. HAVE I TOLD YOU LATELY ..... *ROD STEWART*
4. CAN'T HELP FALLING IN LOVE *UB40*
5. TWO PRINCES ..... *SPIN DOCTORS*
6. BEAUTY & THE BEAST ..... *C. DION / P. BRYSON*
7. 500 MILES ..... *PROCLAIMERS*
8. END OF THE ROAD ..... *BOYZ II MEN*
9. I'M EVERY WOMAN ..... *WHITNEY HOUSTON*
10. NO RAIN ..... *BLIND MELON*
11. INFORMER ..... *SNOW*
12. WHOLE NEW WORLD (ALADDIN) ..... *P. BRYSON / R. BELLE*
13. ALL THAT SHE WANTS ..... *ACE OF BASE*
14. HIP HOP HOORAY ..... *NAUGHTY BY NATURE*
15. SHOW ME LOVE ..... *ROBIN S.*
16. RUMP SHAKER ..... *WRECKS N' EFFECTS*
17. WHEN I FALL IN LOVE ..... *C. DION/C. GRIFFIN*
18. WHOOT, THERE IT IS ..... *95 SOUTH*
19. JUMP AROUND ..... *HOUSE OF PAIN*
20. SHOOP ..... *SALT N' PEPA*
21. COME UNDONE ..... *DURAN DURAN*
22. WHAT IS LOVE ..... *HADDAWAY*
23. LOVE FOR LOVE ..... *ROBIN S.*
24. WEAK ..... *SWV*
25. I CROSS MY HEART ..... *GEORGE STRAIT*

TOP 25 MOST PLAYED COUNTRY SONGS

1.	CHATTAHOOCHEE	ALAN JACKSON
2.	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
3.	FRIENDS IN LOW PLACES	GARTH BROOKS
4.	ACHY BREAKY HEART	BILLY RAY CYRUS
5.	FOREVER & EVER, AMEN	RANDY TRAVIS
6.	COULD I HAVE THIS DANCE	ANNE MURRAY
7.	DON'T ROCK THE JUKEBOX	ALAN JACKSON
8.	CRAZY	PATSY CLINE
9.	I CROSS MY HEART	GEORGE STRAIT
10.	I FEEL LUCKY	MARY-CHAPIN CARPENTER
11.	THE DANCE	GARTH BROOKS
12.	ALL MY EX'S LIVE IN TEXAS	GEORGE STRAIT
13.	MOUNTAIN MUSIC	ALABAMA
14.	DOWN AT THE TWIST & SHOUT	MARY-CHAPIN CARPENTER
15.	SHAMELESS	GARTH BROOKS
16.	COTTON EYED JOE	VARIOUS
17.	ELVIRA	OAK RIDGE BOYS
18.	DON'T ROCK THE JUKEBOX	ALAN JACKSON
19.	THANK GOD I'M A COUNTRY BOY	JOHN DENVER
20.	T-R-O-U-B-L-E	TRAVIS TRITT
21.	TEAR IN MY BEER	HANK WILLIAMS SR. & JR.
22.	NO ONE ELSE ON EARTH	WYNONNA
23.	WHERE AM I GONNA LIVE	BILLY RAY CYRUS
24.	IF YOUR HEART AIN'T BUSY TONITE	TANYA TUCKER
25.	IT SURE IS MONDAY	MARK CHESNUTT

TOP 25 MOST PLAYED OLDIES (1955-1975)

1.	THE TWIST	CHUBBY CHECKER
2.	TWIST & SHOUT	THE BEATLES
3.	MONY MONY	TOMMY JAMES & SHONDELLS
4.	SHOUT	VARIOUS
5.	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
6.	ROCK AROUND THE CLOCK	BILL HALEY & COMETS
7.	TEQUILA	THE CHAMPS
8.	WOOLY BULLY	SAM THE SHAM & PHAROAHS
9.	I SAW HER STANDING THERE	BEATLES
10.	OH, PRETTY WOMAN	ROY ORBISON
11.	LOUIE LOUIE	KINGSMEN
12.	GREAT BALLS OF FIRE	JERRY LEE LEWIS
13.	AT THE HOP	DANNY & THE JUNIORS
14.	BROWN EYED GIRL	VAN MORRISON
15.	PROUD MARY	CCR
16.	LA BAMBA	RITCHIE VALENS
17.	BUILD ME UP BUTTERCUP	FOUNDATIONS
18.	DEVIL WITH A BLUE DRESS	MITCH RYDER
19.	BAD, BAD LEROY BROWN	JIM CROCE
20.	TWIST AGAIN	CHUBBY CHECKER
21.	CROCODILE ROCK	ELTON JOHN
22.	JOY TO THE WORLD	THREE DOG NIGHT
23.	UNCHAINED MELODY	RIGHTEOUS BROTHERS
24.	THE WANDERER	DION
25.	RESPECT	ARETHA FRANKLIN

TOP 25 MOST PLAYED NOVELTY & SPECIALTY SONGS

1.	CHICKEN DANCE	EMERALDS
2.	HOKEY POKEY	RAY ANTHONY
3.	ELECTRIC BOOGIE	MARCIA GRIFFITHS
4.	THE TWIST	CHUBBY CHECKER
5.	HOT, HOT, HOT	ARROWS/POINDEXTER
6.	LOCO-MOTION	MINOGUE/LITTLE EVA
7.	Y.M.C.A.	VILLAGE PEOPLE
8.	CONGA	MIAMI SOUND
9.	SHOUT	ISLEYS/DYNATONES/OTIS
10.	LIMBO	CHUBBY CHECKER
11.	STROKIN'	CLARENCE CARTER
12.	ALLEY CAT	BENT FABRIC
13.	BIRTHDAY	BEATLES
14.	PARTY TRAIN	GAP BAND
15.	BUNNY HOP	VARIOUS
16.	BEER BARREL POLKA	VARIOUS
17.	NEW YORK, NEW YORK	FRANK SINATRA
18.	HANDS UP	OTTOWAN
19.	THE STROLL	THE DIAMONDS
20.	RODEO SONG	VARIOUS
21.	WILLIE AND THE HAND JIVE	JOHNNY OTIS SHOW
22.	THE STRIPPER	DAVID ROSE
23.	COTTON-EYED JOE	VARIOUS
24.	HEARD IT THROUGH THE GRAPEVINE	MARVIN GAYE
25.	ELECTRIC SLIDE(S)	VARIOUS VERSIONS

TOP 200

ALL-TIME TOP 25 BALLADS

& SLOW DANCE SONGS

1.	WONDERFUL TONIGHT	*ERIC CLAPTON*
2.	UNCHAINED MELODY	*RIGHTEOUS BROTHERS*
3.	EVERYTHING I DO	*BRYAN ADAMS*
4.	CAN'T HELP FALLING IN LOVE	*ELVIS PRESLEY*
5.	UNFORGETTABLE	*NAT & NATALIE COLE*
6.	I WILL ALWAYS LOVE YOU	*WHITNEY HOUSTON*
7.	HAVE I TOLD YOU LATELY	*ROD STEWART*
8.	WIND BENEATH MY WINGS	*BETTE MIDLER*
9.	LADY IN RED	*CHRIS DEBURGH*
10.	WHAT A WONDERFUL WORLD	*LOUIS ARMSTRONG*
11.	SEA OF LOVE	*HONEYDRIPPERS*
12.	THE DANCE	*GARTH BROOKS*
13.	CRAZY	*PATSY CLINE*
14.	WHEN A MAN LOVES A WOMAN	*BOLTON/SLEDGE*
15.	ALWAYS & FOREVER	*HEATWAVE*
16.	WHEN I FALL IN LOVE	*C. DION/C. GRIFFIN*
17.	FAITHFULLY	*JOURNEY*
18.	ALWAYS	*ATLANTIC STARR*
19.	LOVE OF A LIFETIME	*FIREHOUSE*
20.	I CROSS MY HEART	*GEORGE STRAIT*
21.	SMOKE GETS IN YOUR EYES	*PLATTERS*
22.	THAT'S WHAT FRIENDS ARE FOR	*WARWICK & FRIENDS*
23.	AFTER THE LOVIN'	*E. HUMPERDINCK*
24.	FOREVER IN LOVE	*KENNY G.*
25.	A WHOLE NEW WORLD	*BRYSON/BELLE*

TOP 10 BRIDAL DANCE SONGS:

1.	EVERYTHING I DO	*BRYAN ADAMS*
2.	HAVE I TOLD YOU LATELY	*ROD STEWART*
3.	WONDERFUL TONIGHT	*ERIC CLAPTON*
4.	I WILL ALWAYS LOVE YOU	*WHITNEY HOUSTON*
5.	HERE & NOW	*LUTHER VANDROSS*
6.	UNCHAINED MELODY	*RIGHTEOUS BROTHERS*
7.	JUST YOU & I	*RABBIT/GAYLE*
8.	FOREVER IN LOVE	*KENNY G.*
9.	ALWAYS	*ATLANTIC STARR*
10.	I CROSS MY HEART	*GEORGE STRAIT*

TOP 10 "DINNER MUSIC" ARTISTS

1.	KENNY G.	6.	JIMMY BUFFET
2.	HARRY CONNICK JR.	7.	YANNI
3.	FRANK SINATRA	8.	ENYA
4.	JOE SAMPLE	9.	NAT KING COLE
5.	AIR SUPPLY	10.	GEORGE BENSON

POPULAR TITLES INCLUDE (NOT RANKED):

SUMMER WIND *(SINATRA)*
SILHOUETTE *(KENNY G.)*
IT HAD TO BE YOU *(HARRY CONNICK JR.)*
WE'VE ONLY JUST BEGUN *(CARPENTERS)*
CAT'S IN THE CRADLE *(HARRY CHAPIN)*
CRAZY HE CALLS ME *(RONSTADT/WASHINGTON)*
TRUE *(SPANDAU BALLET)*
HARRY'S GAME *(CLANNAD)*
STRANGER ON THE SHORE *(MR. AKER BILK)*
LINUS & LUCY *(BENOIT / GUILARDI)*

TOP 10 ARTISTS
YOU HAVE SENSE ENOUGH NOT TO PLAY

1.	MILLI VANILLI	6.	GRATEFUL DEAD
2.	SNOOP DOGGY DOO	7.	TRACY CHAPMAN
3.	PEARL JAM	8.	CYPRESS HILL
4.	MOTLEY CRUE	9.	MEGADEATH
5.	METALLICA	10.	NIRVANA

10 SPECIFIC SONGS
YOU HAVE SENSE ENOUGH NOT TO PLAY

(NOT RANKED)

SHAVING CREAM	*BENNY BELL*
ICE, ICE BABY	*VANILLA ICE*
SEXY ME	*R. KELLY*
MY DING-A-LING	*CHUCK BERRY*
LIONS CLUB THEME SONG	*??????*
RODEO SONG	*VARIOUS*
TIP-TOE THRU' THE TULIPS WITH ME	*TINY TIM*
50 WAYS TO F--- YOUR LOVER	*JOHN VALBY*
ME SO HORNY	*2 LIVE CREW*
COPACABANA	*BARRY MANILOW*

TOP 50 MOST PLAYED SONGS

35-BH

• FOR 1993 •

Regardless of how many DJs have participated in the selection process, ranking two hundred songs with any degree of accuracy has been a challenge. In past years, the first 50 songs on our TOP 200 list received over 80 percent of the votes. So to give you an accurate, overall list of the songs DJs say the play the most, we've taken that top 80 percent and compiled a list of the 50 most played party songs during 1993. *Old Time Rock N' Roll* is still tops on the list, but there were some interesting changes. *Love Shack* jumped up five spots to number two. *Achy Breaky Heart* did well on our Country list, but is pushing the overall top 50 field. *Celebration*, by Kool and The Gang failed to show in any catagory, and fell from #17 to #28 overall. Gainers included YMCA (#38 to #7), *Swing the Mood* by Jive Bunny (#35 to #13) and *Boot Scootin' Boogie* (#43 to #16). The only songs from 1993 to make the list were Chattahoochee (#24) and Tag Team's *Whoomp! (There It Is)* (#21).

1. OLD TIME ROCK N' ROLL - *BOB SEGER*
2. LOVE SHACK - *B-52'S*
3. MONY MONY - *BILLY IDOL / SHONDELLS*
4. SHOUT - *ISLEY BROS./VARIOUS*
5. THE TWIST - *CHUBBY CHECKER*
6. ELECTRIC SLIDE - *MARCIA GRIFFITHS*
7. Y.M.C.A. - *VILLAGE PEOPLE*
8. TWIST AND SHOUT - *BEATLES*
9. BROWN EYED GIRL - *VAN MORRISON*
10. WHAT I LIKE ABOUT YOU - *ROMANTICS*
11. YOU SHOOK ME ALL NIGHT LONG - *AC/DC*
12. CAN'T HELP FALLING IN LOVE - ELVIS PRESLEY
13. SWING THE MOOD - JIVE BUNNY
14. ROCK AROUND THE CLOCK - BILL HALEY & COMETS
15. CONGA - MIAMI SOUND MACHINE
16. BOOT SCOOTIN' BOOGIE - BROOKS & DUNN
17. PARADISE BY DASHBOARD LIGHTS - MEATLOAF
18. VOGUE - MADONNA
19. GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) - C&C
20. IN THE MOOD - GLEN MILLER
21. WHOOMP! (THERE IT IS) - TAG TEAM
22. FRIENDS IN LOW PLACES - GARTH BROOKS
23. UNFORGETTABLE - COLE & COLE
24. CHATTAHOOCHEE - ALAN JACKSON
25. LOCO-MOTION - LITTLE EVA
26. NEW YORK, NEW YORK - FRANK SINATRA
27. HOT, HOT, HOT - ARROWS/POINDEXTER
28. CELEBRATION - KOOL & THE GANG
29. UNCHAINED MELODY - RIGHTEOUS BROTHERS
30. LADY IN RED - CHRIS DEBURGH
31. I'VE HAD THE TIME OF MY LIFE - MEDLEY/WARNES
32. OH, PRETTY WOMAN - ROY ORBISON
33. THE WANDERER - DION
34. PINK CADILLAC - BRUCE SPRINGSTEEN
35. DON'T ROCK THE JUKEBOX - ALAN JACKSON
36. I SAW HER STANDING THERE - BEATLES
37. TAKING CARE OF BUSINESS - BTO
38. LET'S TWIST AGAIN - CHUBBY CHECKER
39. GOOD LOVIN' - RASCALS
40. WOOLY BULLY - SAM THE SHAM & PHAROAHS
41. JUST A GIGOLO - D.L. ROTH / L. PRIMA
42. GREAT BALLS OF FIRE - JERRY LEE LEWIS
43. DO YOU LOVE ME - THE CONTOURS
44. WE ARE FAMILY - SISTER SLEDGE
45. LOUIE LOUIE - THE KINGSMEN
46. SOME KIND OF WONDERFUL - GRAND FUNK
47. EVERYBODY, EVERYBODY - BLACK BOX
48. I'M TOO SEXY - RIGHT SAID FRED
49. BABY GOT BACK - SIR MIX-A-LOT
50. ACHY BREAKY HEART - BILLY RAY CYRUS

WHAT DJS PLAY ON THE WAY OUT THE DOOR

WRAP MUSIC

BY JEANNE NAGLE

When we polled readers to send in a short list of the tunes they use to wrap up a job, we never anticipated the magnitude of response or the variety of tunes that would be listed. Suggestions run the gamut from the sublime to the unusual, from familiar big band favorites to obscure television themes. Careful consideration was given to tempo and the type of event, too, with a mix of slow and upbeat songs appropriate for weddings, proms, toga parties. . . you name it.

Now that all the envelopes have been opened and the dust has settled, there is one song that stood well above all others as the favorite "wrap tune." The 1950's doo-wopish ballad "Goodnight Sweetheart" by The Spaniels is the clear winner, chosen by many jocks for its ability to mellow the crowd but not put them in a blue funk.

The whole "goodnight" theme response was big, but by no means exclusive. Song titles were as varied as the DJs who responded.

Picking the right last song is something of an art form, but Lad Zelenka, of Echo Special Services, Ohio, has it down to a science. "I always check with security or party center management as to the exact time to pull the plug. I give myself 10 minutes. Then I go into the closing announcement and play 'Hold Me' [by] Whitney Houston & Teddy Pendergrast. As 'Hold Me' is fading, I thank the guests for sharing their evening with me and then dedicate one special number to everyone, after all, they made the party a success! And I play 'Wasn't That A Party' (The Rovers)." Lad attributes part of Echo's referral success to his service's closing style.

Many DJs who wrote find that it pays to have a selection of favorites. "Because I play by request, the groups usually tell me where they're at when it's time to put away the booze and head out," says Dave Mayo (alias Knight of Nostalgia) of New Jersey. He

⇨

THE LIST

TOP 25 SONGS

TO END THE EVENING

1. Goodnight Sweetheart
The Spaniels
2. Goodnight My Love
Jesse Belvin
3. Last Dance
Donna Summer
4. Save The Best For Last
Vanessa Williams
5.(I've Had) The Time Of My Life
J. Warnes & B. Medley
6. New York, New York
Frank Sinatra
7. Hit The Road Jack
Ray Charles
8. Happy Trails
Roy Rogers / Van Halen
9. Wasn't That A Party
The Rovers
10. That's What Friends are For
Warwick & Friends
11. The Party's Over
Nat King Cole
12. For The Good Times
Ray Price
13. Kiss Him Goodbye
The Nylons/Steam
14. See You Later, Alligator
Bill Haley & The Comets
15. I'll Be Seeing You
Five Satins/Jo Stafford/Frank Sinatra
16. Last Waltz
Engelbert Humperdinck
17. End Of The Road
Boyz II Men
18. My Way
Sinatra/Presley
19. Everything I Do, I Do For You
Bryan Adams
20. Wonderful Tonight
Eric Clapton
21. What A Wonderful World
Louis Armstrong
22. Stay
Jackson Browne
23. I'll Always Love You
Whitney Houston
24. Cheers Theme
Gary Portnoy
25. The Dance
Garth Brooks

recommends "Could I Have This Dance" (Anne Murray) for weddings, anniversaries and adult get-togethers. Another possibility is "For The Good Times" (Ray Price), which he colorfully describes as a good "butt-hugger."

Mayo also has a list of good end tunes for sock hops, teen parties, "the Geritol Generation" and Italian affairs in north New Jersey. He even includes "Take This Job And Shove It" (Johnny Paycheck), which many fun-loving, soon-to-be-ex-employees might want to dedicate to their bosses at corporate functions. Our personal favorite, he adds, is "They're Coming To Take Me Away" by Napoleon XIV, "for people who are just having too much fun and the banquet manager is turning out the lights."

Stu, of Stu & His Crew, Centerline, Mich., also has moments when he lets the crowd decide. After listing his selections, he adds, "And yes, I confess, I've also stooped to using 'Let's Go Crazy' by Prince. What can I say?! We all have **those** nights!"

For occasions when sentimentality just won't do, A Music Plus, Denver, Co., president Pat Bruno has an idea. "Sometimes we honor the real purpose of a college frat party by ending with [Jimmy] Buffet's 'Why Don't We Get Drunk'." Yep, that'll put 'em in the proper mood, all right!

In Hamilton, Ontario, Canada, Earl Jack (EJ the DJ) says 99 percent of the time, his audiences want "A belly rubbing slow grind to end." His top three wrappers are "Avalon" by Bryan Ferry, "Hold Me," and Clapton's "Wonderful Tonight."

Anybody tired of the standard wrap tunes should talk to a Mr. Zigler in California, who suggests "So Long Saddle Pals" (Riders In The Sky), "Truckin'" (The Grateful Dead) and the ever-popular "Jane, Get Me Off This Crazy Thing" (Tee Vee Tunes remix). As long as you're not in Kansas, another option is an "Over The Rainbow" remix with Judy Garland and drum machine (and Toto too, we assume).

When all is said and done, we think Jonathan Booke of Los Angeles has the most laudable and appropriate suggestion. Number one on his list of favorite last songs is "Thank You Mr. DJ."

You tell 'em, Jonathan!

Favorite "Wrap Tunes" of The Mobile Beat staff & editors.

Mike Erb, ProFiles editor and operator of *Michael E. Music*, Ithaca, NY: "People tend to remember the first and last songs that you play. If you can leave them humming, they may forget any of the less memorable moments of the evening. 'New York, New York' is my all-time favorite ending song. I've also used Frank Sinatra's, 'The Last Dance', 'Last Dance' by Donna Summers and 'Happy Trails' by Roy Rogers."

Jay Maxwell, Music Features editor and owner of *Jay Maxwell's Music By Request*, Charleston, SC: "In general, I close with Eric Clapton's 'Wonderful Tonight' since it leaves the impression that it has been a wonderful night and because of the line 'it's time to go home now.' If I am playing for a young crowd (Middle or High Schoolers) I will close with something more current like 'End Of The Road.' Some occasions call for different songs - for a reunion, 'That's What Friends Are For' is my standard, while 'Unforgettable' or a replay of the bride and groom's first dance is my rule for a wedding reception. No matter what slow song I choose to close with, I always play an up tempo jazzy tune like the David Letterman theme song afterwards while guests leave and I begin to tear down."

Dennis Hampson, Canadian editor, former owner of *The Dee Dee Jays* in Toronto, and current freelance DJ: "My favorite song to end a booking is 'Good Night My Love' by Jesse Belvin. This is the exact same song as Alan Freed used to end his radio show with in the 1950s. I also use the Paul Anka version which I like better (and he's a Canadian). Other favorites of DJs in our area include: 'I've Had) The Time Of My Life' from Dirty Dancing, 'Last Waltz' by Englebert Humperdink and 'Wasn't That A Party' by the Irish Rovers."

Michael Buonaccorso, Mobile Beat publishing director and operator of *Mobile Music Of Rochester*, NY: "Although sometimes I've tried to amuse myself with something new, the wrap up I've come back to most often over the years is the live version of 'My Way' by Elvis Presley. Outside of the immense popularity of this song by any artist, this particular versions' ending is truly unique. After the last 'I did it my way,' there is a nice hole for my final talkover and wrap up and then the king himself comes back with . . . 'Thank you very much ladies and gentlemen . . . 'til we meet again, may God bless you . . .adios!' (applause to fade). And to date, I have not had one complaint for this use of the G-word. Isn't free speech wonderful?"

Robert A. Lindquist, Mobile Beat editor-in-chief and former owner of *The Musical Roadshow*, Rochester, NY and current freelance DJ: "Fifteen or twenty minutes before the scheduled end time, I do the final 'Thank-yous' and follow with two slow dances (like those on the top 20 list). If the crowd's up for it, I bounce back with a big, fast, exhausting 'encore' such as 'Ballroom Blitz' by Sweet, Meatloaf's 'Paradise By The Dashboard Lights' or 'Melt With You' by Modern English. But more typically, I wrap up with Jimmy Buffett's live version of 'Jamaican Farewell' (from *Feeding Frenzy)*. It's nice and punchy with a great talkover intro for your final 'Goodnights.' Try it!"

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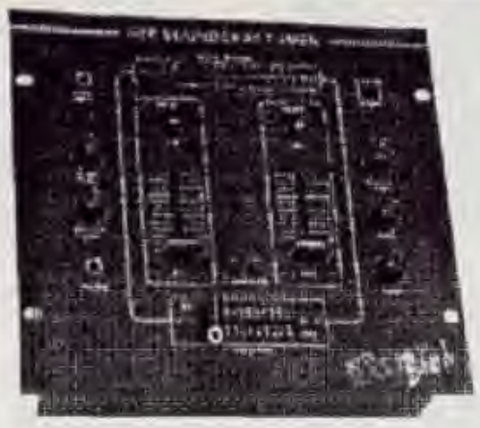

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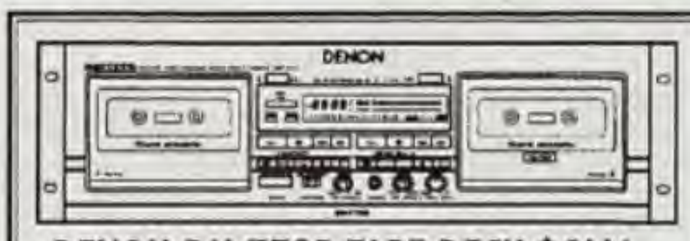

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COVER STORY

FUTURE•JOCK

A futuristic look at digital technology's impact on Mobile DJs

What lies ahead for Mobile DJs in the year 2000? Digital audio and computer technology has taken leaps and bounds in the past six years. What awaits us in the next six years challenges the imagination. Now, take a moment to experience a time warp into the future. During your voyage a picture will be painted of how digital technology may shape the lives of DJs in the 21st century.

BY HENRY COLLINS

The year is 2000 and DJ Digital Jam is cranking up his computer work station. He begins to download musical selections for the upcoming weekend jobs. Quickly checking his play list for the evening, he then dials out to perform a loop back diagnostic on his remote systems. Tonight, "Dee Jam," his preferred handle, will be telemixing to four client sites. He will be spinning new wave Latin music at one club, progressive Hip-Hop at the second, techno at the third and Top 40 at the fourth.

Dee Jam introduced telemixing into his business early last year (1999) in order to meet the demand for his talents. With his unique, laser-attack beat mix, combined with random samples of James Brown, Michael Jackson and Elvis vocals, he had established himself as the hottest club/mobile digital DJ on the East Coast. It wasn't long after that his rare mixing style grabbed the attention of dance junkies and club promoters across the nation.

At the invitation of one West Coast promoter, Dee Jam flew out to L.A. to spin for the opening of a new hi-tech club called "VR." The club featured the latest in digital mixing and virtual reality video imaging with live, special effects. Dee Jam turned the house out with a distinctive blend of infinite loop rhythm tracks and random-mixed excerpts from JFK and Malcolm-X speeches combined with progressive rap and Hip-Hop vocals. The party was such a success that the promoter offered him an all-expense paid two-year contract.

After the first two months, the commute between New York and California began to take its toll. The three hour, supersonic flight was racking havoc on his "biochronometer" so Dee Jam approached the promoter with the idea of telemixing. Using a single ISDN (Integrated Services Digital Network) phone line, Dee Jam set up a two-day video and digital-audio link with the West Coast club and his home studio on the East Coast. A VDP (Virtual Display Panel) is set above his mixing console so he can monitor the action on the dance floor via a video feed from the club's remote 3-D cameras. He then transmitted the live, audio program directly from the modem port of his four-channel digital mixer. It worked like crazy and within six months Dee Jam was approached by eight promoters to do weekly live telemixes in eight different clubs.

Using his computer to temporarily store his mixed program from the digital mixer, Dee Jam is able to mix up to 20 minutes of music for each remote site. As everything is digital, a 20 minute segment can be programmed in less than five minutes, so four shows take him only 20 minutes to prepare. The mixer's computer interface gives him the ability to send and retrieve music data to and from the computer's hard drive simultaneously. When Dee Jam has finished cueing up music for each remote location, he then transmits the programs at the designated time to each client site, simultaneously, via the mixer's four auto-dial modem ports. In addition, Dee Jam also has the ability to edit and remix portions of music stored on the computer's hard drive, or in the mixer's memory, before transmitting it to the remote site. This enables him to make last-minute program changes in the event that the mood on the dance floor takes an unpredictable turn. While music data is being downloaded to the remote sites, Dee Jam quickly cues and mixes more musical selections for each location and stores them on the hard drive for later transmissions.

At each client site Dee Jam has set up a remote video camera to monitor the dance floor and an affordable laptop multimedia PN (MPC) system with dial-up capability. At show time, he dials into the MPC over the phone line and downloads the digital-audio material which is converted back to an analog signal and played through a conventional amplifier and speaker system.

Unlike many of his competitors who mix CDs and mini-floppy discs, Dee Jam invested in a DEC (Digital Equipment Corporation) PC with a 150MHz Alpha chip running NT Windows. He later networked the PC to a 20GB file server and began storing his music library on the hard drive using a 10-bit sound card from Turtle Beach Multisound.

Dee Jam prefers telemixing over on-site mixing in that it gives him the ability to spin for two or more remote locations simultaneously, and from the comfort of his home studio. Dee Jam is presently performing 12 to 16 telemix gigs a week, each six hour session generating an average income of $150 per hour. His earnings for a typical week are $12,600. From time to time, Dee Jam will spin a few mobile gigs—mega bashes, VIP weddings, etc., but his main business is telemixing for obvious financial reasons.

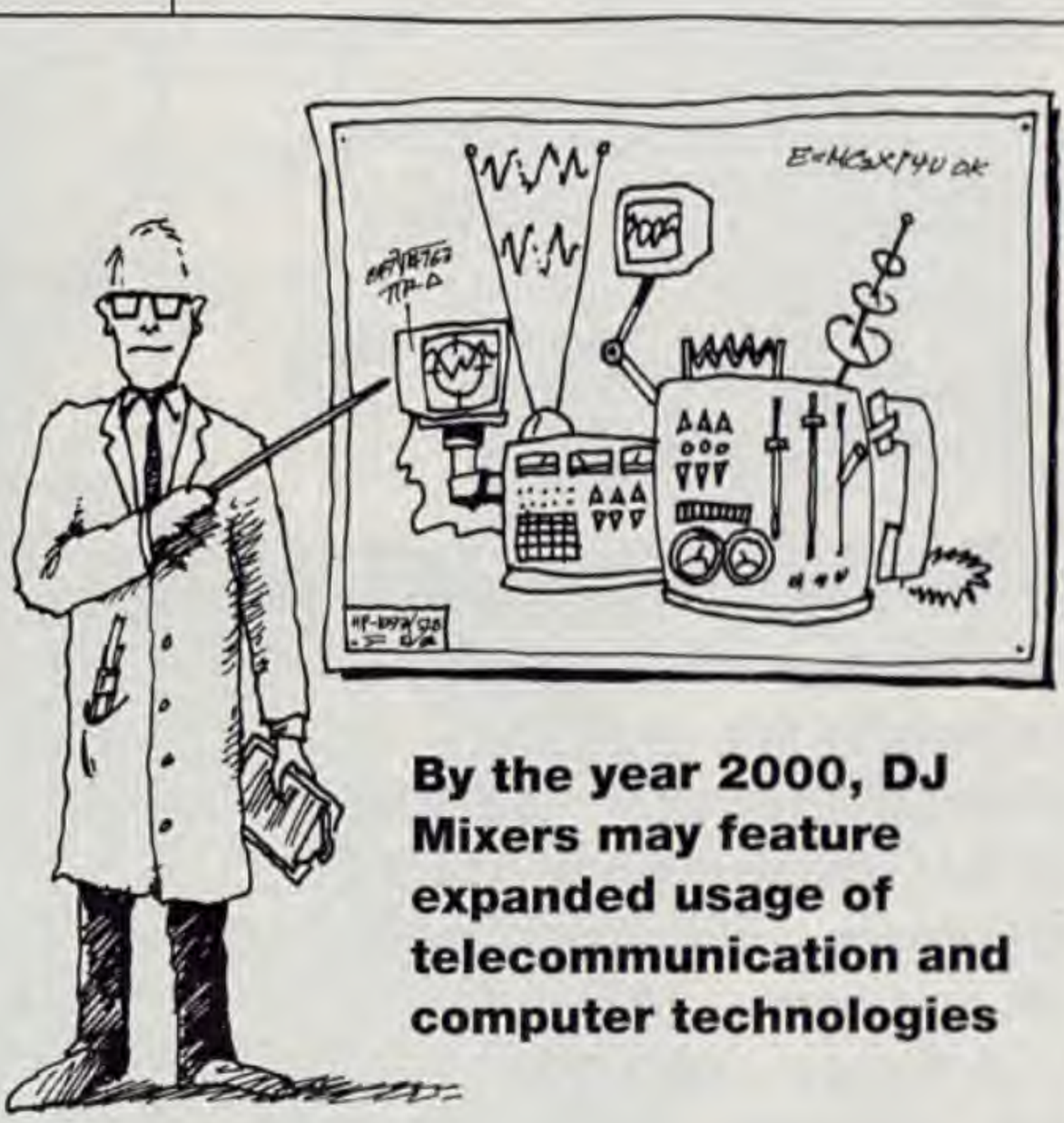
In 1995 Dee Jam stopped spinning vinyl and CDs on all his mobile gigs. Using a laptop MPC, he accesses his music library using a mobile radiophone, eliminating the need for a land line telephone connection. This unique mobile DJ system gives Dee Jam the ability to play any musical selection from his library without having to lug around crates of records and CDs. It also won him a "Mo'Be" award from Mobile Beat Magazine.

In part II of Future Jock we will take a look at some of the existing digital audio and computer technology that forms the foundation of this story.

FUTURE SHUCK (AND JIVE)

No matter where your music comes from - The pipers will still get paid!

By Harlan Collins



By the year 2000, DJ Mixers may feature expanded usage of telecommunication and computer technologies

So, you've got your SuperSentient Mac, seven gigabytes of memory, a manual the size of the New York City telephone directory and 150 information channels beaming into your home terminal. Assuming you've paid your power bill, you're ready to join the late 20th century. But along with all this great new technology comes a new question: What's going to happen with mechanical and performance royalties when digital technology is finally in the marketplace?

A veritable conga line of individuals: musicians, songwriters, technicians, and the list goes on...and on, are out there palms up, waiting for their piece of the pie. Believe

A veritable conga line of individuals: musicians, songwriters, technicians, and the list goes on...and on, are out there palms up, waiting for their piece of the pie. Believe it or not, these people, who are responsible for producing all your necessary materials, expect to get paid!

it or not, these people, who are responsible for producing all your necessary materials, expect to get paid!

Now there's no point getting upset or defensive about it. You wouldn't do your gig for free, would you? Whoever said, "The best things in life are free" was probably a cat burglar. Take a minute right now and try to picture just how you look in black tights and a ski mask. If you don't see a pretty picture then I think it's time to start facing the facts. Everyone wants to be paid and the money has to come from somewhere, that somewhere starts with you.

First of all, it's time to lay to rest the old chestnut about the performance rights organizations, ASCAP, BMI and SESAC, wanting to get into the pockets of DJs (although I know most of you would like to think everyone wants to get in your pants). So this is the word; If you're the jock at a venue which charges admission and admits the general public, it is the venue's responsibility to pay fees to the ASCAP and BMI (based on revenue and a sampling system that determines play frequency). If you're playing a private party at which the general public does not have access, there are no performance royalties to pay.

ASCAP and BMI can more effectively monitor usage of their catalogues through the clubs for two very complex, mathematical reasons: they don't move around (all right, so they'll never get a penny from Raves) and there are a lot less of them than there are DJs. Also, who wants to go through the nightmare of ferreting out the DJs from the general record-buying public (remember that quaint word, record?) and who's going to admit they're a DJ under such circumstances?

So, even though it is the job of the performance right societies to collect moneys for their clients wherever they can, it is not their job to squander their client's cash with expensive and mainly fruitless accounting procedures. Don't look for major changes here.

What about mechanicals - the royalties paid out on a per unit basis? They will be collected at the same point they have always been - the point of purchase. Only now, the point of purchase will be your own living room and the method of payment will be your credit card, which is automatically debited.

Some companies will, of course, license cable and satellite carriers to disseminate their music product. Other corporations, like MCA and Time-Warner, have already heavily invested in these new technologies and will likely run their own operations, either alone or in conjunction with a corporate partner (Warner Music Group and Sony already have such a deal).

The real issue on mechanical licensing is one which confronts us today: how do we let everybody get paid their fair share in light of the almost flawless and virtually endless reproductive capabilities of digital recording?

Nobody's come up with a very satisfactory answer to this thorny problem yet. And until someone devises a computer program that can effectively analyze the entire music buying populace in such a way that nobody can understand it, we'll probably be stuck with those ridiculous tariffs on the recording agents themselves - recording tape.

The next logical step would be, of course, placing tariffs on computer memory, from which corporation and government would have to be exempt, causing a huge black market to grow in bogus exemptions, forcing DJs to buy their hard drives from shady dealers in smoky, badly-lit back rooms, prodding the computer police into para-military action, raising your stress level...

Harlan Collins has been involved in the entertainment business for over 20 years. He is a gold record winner, has recorded for CBS and Atlantic Records and has written for Island Music and Legend. Collins is presently Director of the DJ division and Advertising Director of HOT HITS, which provides DJs with popular music on CD.

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DJ Sergeant Leads His Troops

By Mike Erb

On the surface, operating a DJ entertainment service looks much easier than it is. Perhaps this is why so many people who aspire to be DJs get in and get out of the business in a relatively short period of time. But Dave Varga is an aggressive individual who is proving that with focus and determination there's plenty of opportunity, even in a market that seems saturated with DJ services.

In October, 1989, Varga's "Music Masters" began carving a niche in the crowded DJ market of Binghamton, N.Y. But by focusing on where he wanted his company to be, Varga has managed to become a dominant force in the market. While you might expect him to credit his success to hard work, perseverance or raw talent, Varga is quick to point out that much of his success comes from involvement with the Marine Corps. Varga is proud to proclaim, "I'm a Sergeant in the Marine Corps Reserves (Syracuse, N.Y.) and I believe in the Corps' philosophies and traditions which include working hard and getting the job done. This has definitely helped my business." Varga believes in positive thinking saying, "I've developed the attitude that you can achieve anything in this world if you set your mind to it."

After eight years in the reserves, it's not surprising that Varga also applies military thinking to running a DJ service. "I think of the whole thing as a war and all these other people (competing DJ Services) as the enemy. As soon as you underestimate them, BOOM! There they are. I keep my eye on them but I don't get sidetracked by them.

With eight mobile sound and light systems (including one karaoke setup) finding talented DJs is challenging. "I look for people with excellent personalities", he says, "If you base everything on experience you may get someone with a lot of bad habits." Varga adds that even though it's sometimes difficult to replace jocks, it is far better to weed out poor performers before they damage a company's reputation. To monitor the job performance of his DJs, he sends quality control cards out to every client after the job. Any DJ who gets more than 3 negative comments is apt to be replaced.

With the focus on expanding his business, Varga is always looking for new opportunities. When a long time competitor decided to close up shop, Varga bought the business complete with client list, several sets of equipment and, most importantly, the name "PartyMan Productions." Along with being an established entertainment service, PartyMan was a full-service party supplier, offering invitations, balloons, etc. and Varga

Dave Varga (upper right) and the staff of Music Masters

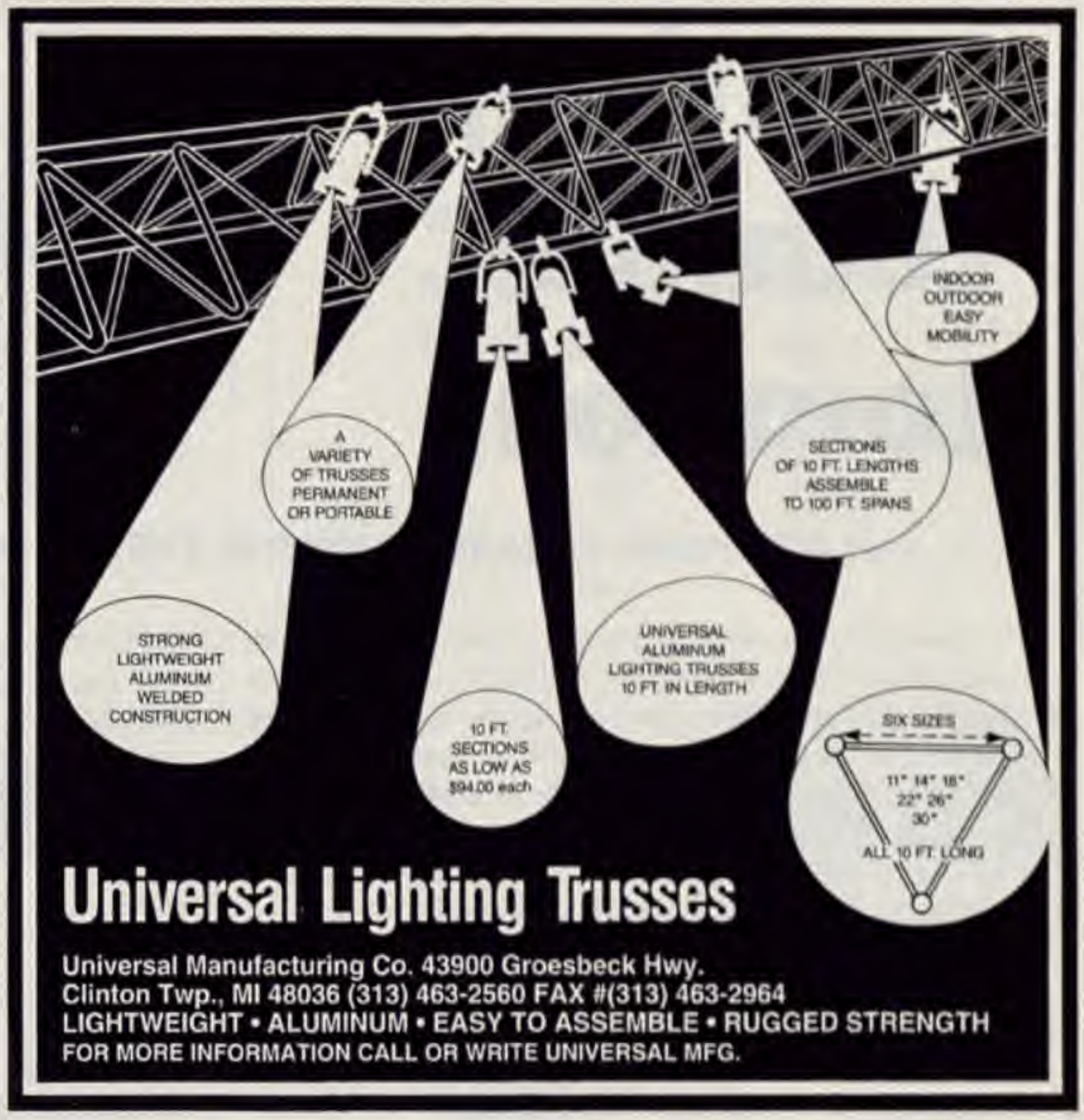
quickly saw how he could capitalize on this. "We DJ Wednesday through Sunday nights but what about the other days? I needed something profitable to fill up those idle times. PartyMan productions offers male and female strippers, belly dancers, singing telegrams, video service, clowns & jugglers, catering, balloon bouquets and wedding invitations." Varga figures PartyMan added 20 percent to his gross income last year and he anticipates even greater returns this year. Varga says, "We get $150 for a male or female stripper. Our video service is very basic but many people only want basic. A four hour taping, with no editing, starts at $99. Singing telegrams start at $45."

Naturally, offering such a broad range of services dictates that Varga operate from a suitable location. "People who meet first with DJs who work out of their homes are impressed with the fact that we have an office. The additional business more than offsets the rent for the space." Having the office space has enabled him to have a "Wedding Business Open House" every Sunday. Prospective clients come to his office, meet the DJs and see first hand all the services Music Masters and PartyMan offer.

Mobile Beat is always looking for unique DJs and KJs to feature in ProFiles. Drop a line explaining why you feel you or your service would make a good profile. Photos, newspaper clippings and video tapes welcome but will not be returned.

To advertise his services, Varga relies heavily on a quarter-page ad in the Binghamton yellow pages which costs $350 a month. Add to this the cost of ads he runs in other areas and his phone book ads top $700 a month. As far as direct mail or promotional items go, Varga is less enthusiastic. "I just sent out 500 direct mail pieces to Chamber of Commerce members and got only 3 responses," Varga says. But adds that he believes doing local benefits for free is a great way to garner goodwill and future business.

In a recent newspaper's Readers Choice Awards, Music Masters placed second in the "Best DJ" service category. Varga says it was a major accomplishment especially considering the other companies have been in business much longer, and further proof of Varga's inspiring conviction that with clear vision of what you want to accomplish and positive thinking, you will succeed.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Location, Location, Location!

• PLANT YOUR SPEAKERS WHERE THEY'LL DO THE MOST GOOD! •

BY GEORGE MOHR

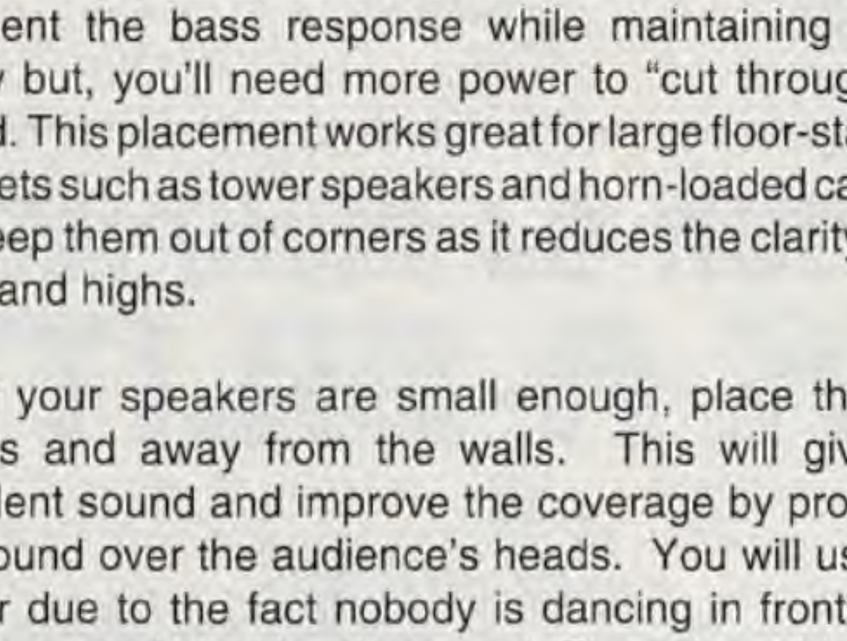
Here's the scenario. You arrive at a function you have never worked before and the first thing to pop up in your cranial cavity is, "Where can I set up my system?" Nine times out of 10, where the client, hall manager or maitre'd wants you to set up is OK for your work station but not for your speakers. Without giving it any thought, you go ahead and set up your sound system where instructed. But during the sound check it's obvious that a). The speakers aren't going to cover the room or b). the sound is bad, or c). all of the above! The layout of a room *does* affect the sound quality of a speaker system. If you have any say at all as to where to set up your system here are a few very important pointers.

Placing your speakers on the floor, near a wall, will augment the bass response while maintaining sound clarity but, you'll need more power to "cut through" the crowd. This placement works great for large floor-standing cabinets such as tower speakers and horn-loaded cabinets but keep them out of corners as it reduces the clarity in the mids and highs.

If your speakers are small enough, place them on stands and away from the walls. This will give you excellent sound and improve the coverage by projecting the sound over the audience's heads. You will use less power due to the fact nobody is dancing in front of the speakers, and blocking the sound. The only problem with this placement is the bass response will be reduced, which may be a critical concern as smaller cabinets don't have that much bass to begin with. For a no-compromise situation, go with a bi-amped system. Place the full range speakers on stands for clarity and the bass bins in the corners for maximum bass. If you can't place the bass bins in the corners, set them up as close to the wall as possible, (see Diagram A).

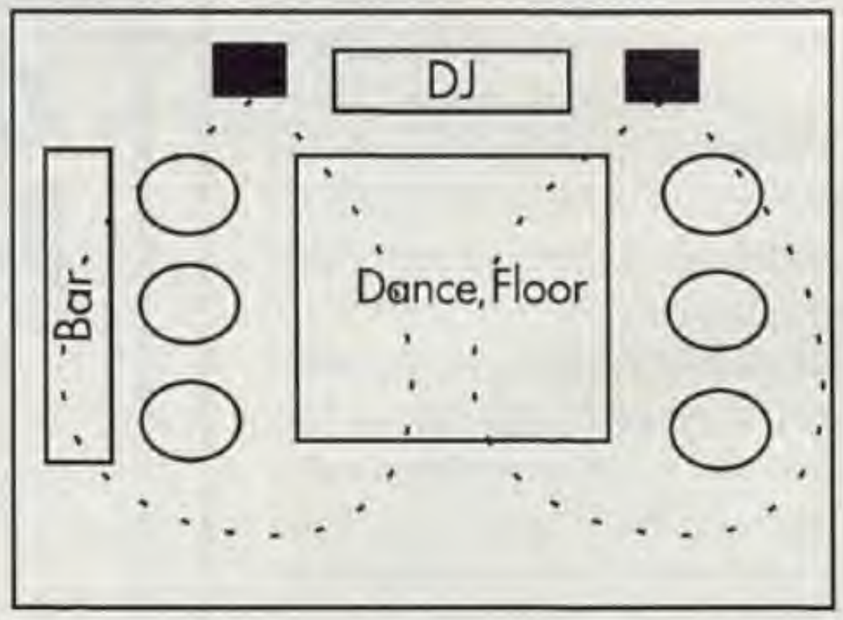
When working in a room of extreme length, try to set up your speakers adjacent to the long wall instead of the shorter one. In Diagrams 'B' and 'C' I have depicted a typical set up in a similar size room. Note that I have labeled 'B' as an incorrect

Diagram A

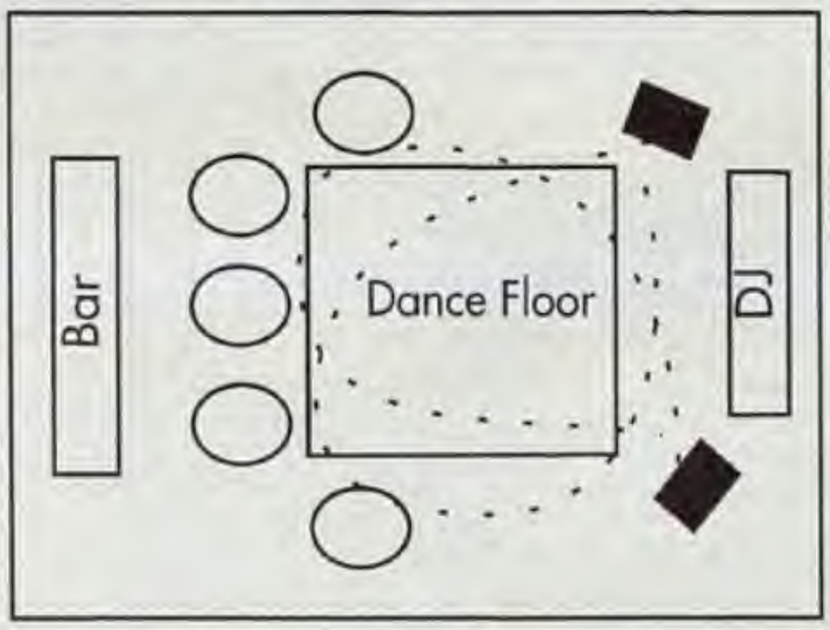


Biamp System - Large speakers are bass bins / Small speakers are on tripods.

Diagrams B & C

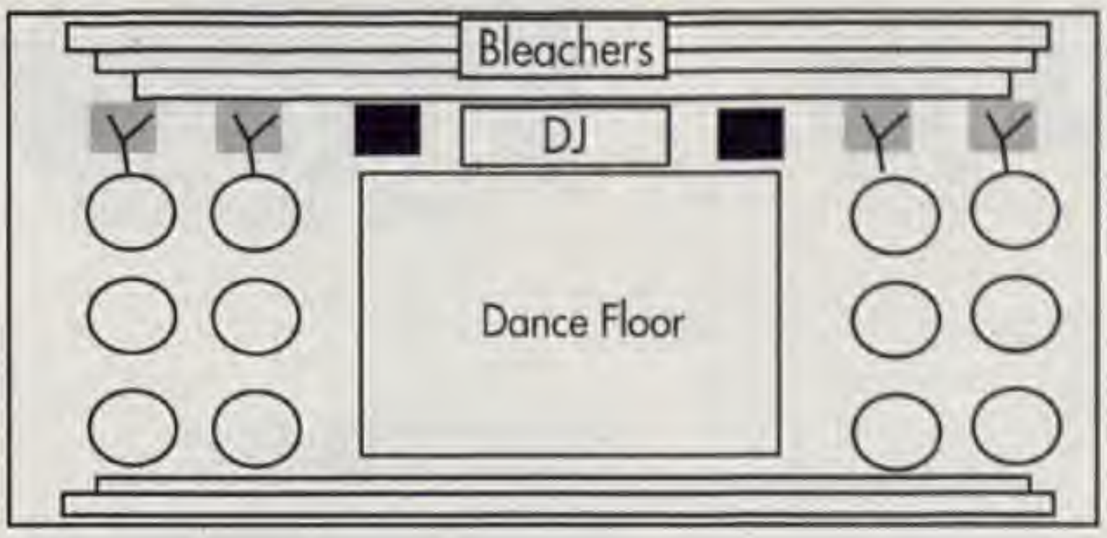


This setup provides good sound quality & distribution with minimal echo. Saves power.

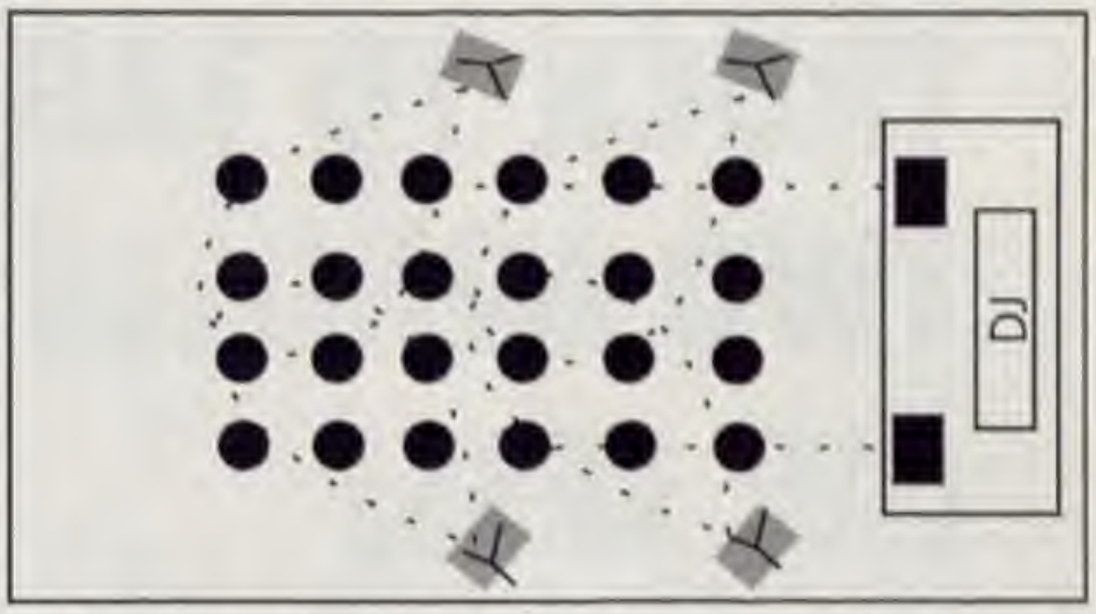


Typical "incorrect" setup with speakers on short wall. Rear room coverage is poor.

Diagrams D & E



Large oblong hall or gymnasium with multi-speaker system on long wall.



Auditorium or church (seating on dance floor). Speakers are faced toward rear of room.

set up. Because of how the speakers are set up, the sound will die long before it makes it to the bar area at the other end of the room. The people by the bar are going to complain that the music is not loud enough, while the people by the dance floor will be blown away. Sound familiar?

With the set up in Diagram 'B', when the sound bounces off the far wall and reaches you, you have a nice healthy delayed signal to mix with. The distance from the speaker to the wall is much greater in Diagram 'C' resulting in too long a delay. Also, because the speakers can be placed further apart in Diagram 'B', the sound covers the room evenly and less power is needed.

Never position the speakers opposite each other or on the four corners of the dance floor, angled into the center, this usually sounds bad and the delay from the speakers opposite the dance floor will clash with the speakers next to the console, making it impossible to mix. In addition to the placement techniques I have described so far, try to use a separate amp channel for each speaker, this will give you the most control over each speaker. Diagrams 'C' and 'E' pertain to large rooms that need multiple speaker enclosures.

Well, there you have it folks. If you have any questions write me at Abracadabra Lights and Sounds, 1153 Deer Park Ave., N. Babylon, N.Y. 11703. Or call 800-355-SPIN (in New York 516-667-2300). **(see "Tech Talk Q & A" - Page 79)**

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The Scoop

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DJs deal with annoyances like this all the time, but now, with SuperTable, you'll never have to count on someone else to provide you a table or cart again. One look at SuperTable and it's obvious that this was designed and built by DJs. It's so simple, it's a wonder it took so long for someone to come up with the idea.

SuperTable is a transformable cart and table in a single unit. The standard size is two feet wide by four feet long. Custom sizes are available. When the legs are folded, it's a durable equipment dolly. It is constructed of one-half inch plywood covered with gray carpet.

The load is supported by six heavy duty casters. The center ones are slightly higher so that the load can ride easily over thresholds or irregularities in a floor.

Once at the site, simply unload your equipment, unfold the legs and hook up your system. A skirt, which can easily be screen-printed with your logo, attaches to the front with Velcro to hide the legs and anything you're storing underneath.

We used a SuperTable for several jobs and found it quite remarkable. It is extremely strong yet, even fully loaded, handles like a sports car. At one load-in, we packed it over six feet high and well over 600 pounds. It maneuvered easily down a tight hallway through a cluttered hotel kitchen, and gracefully past a rack of filled champagne glasses (whew!). The first time we unfolded the legs and set it up it seemed a bit "tipsy," but when put to the test, it is solid and sturdy.

One area where we thought the SuperTable could be improved was in the plastic corner protectors. The ones on our test model began to show cracks after the first few jobs. These need to be upgraded to ones which could withstand greater abuse.

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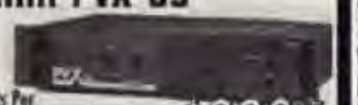
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The Scoop

Remember your first hand truck? No doubt it was orange and black and cost all of $19 at K-Mart. And somewhere between your fifth and tenth jobs, the wheel bearings gave way. All eyes where on you as you dragged it into to packed party hall with the wheels screeching like a banshee in heat.

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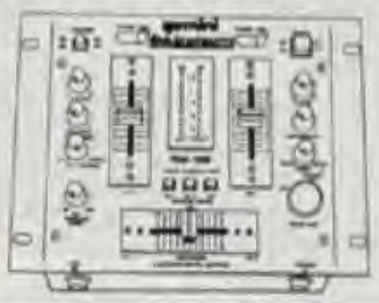

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You say you have most of these tracks? Then let's look at a slightly different mix like the two-CD set of 40 Top Chart hits on *NOW V01.26* . This set includes: "Falling In Love with You" - UB40, "Go West" - Pet Shop Boys, "Stay" - Eternal, "She Don't Let Nobody" - Chaka Demus & Pliers, "Disco Inferno" - Tina Turner, "Big Scary Animal" - Belinda Carlisle, "Two Princes" - Spin Doctors, "Sidewinder Sleeps Tonight" - REM, "Creep" -Radiohead, "Anything For Love"- Meatloaf, "Mr. Vain" - Culture Beat, "Boom Shak-A-Lak" - Apache Indian, "Heaven Help", Lenny Kravitz, and "That's The Way Love Goes" by Janet Jackson, just to name a few of the forty tracks.

If Pop and Rock music is what your collection needs than *Pop & Wave Classics Vol.4*, the most recent release in this series of two CD sets, may be what you need. It contains artists the likes of Spandau Ballet, Soft Cell, Yazoo, Johnny Hates Jazz, Talk Talk, Culture Club, Erasure, Art Of Noise, Human League, Billy Idol, Duran Duran, Yello, Wham, Scritti Politti, and The Pretenders.

Also available is *Rock & Wave Vo1.1* A two-CD set as well, it offers tracks by The Clash, Tempole Tudor, Bow Wow Wow, Adam & The Ants, Blondie, Elvis Costello, Babe & The Bunnymen, Tom Tom Club, Bauhaus, and Human League.

Lastly on the import front is a five-CD set, that may well be the definitive dance collection, entitled *100 Great Dance Hits Of The 80's*. With a diverse mix of titles this collection is likely to be used over and over. Artists include Technotronic, Tess, Alexandre O'Neal, Bill Withers, Luther Vandross, The Pointer Sisters, Four Tops, Midnight Starr, Gloria Estefan, Shannon, Lisa Lisa & Cult Jam, Ray Parker Jr., Sugarhill Gang, Grandmaster Flash, Stacy Lattisaw, Kool & The Gang, Aretha Franklin, Brothers Johnson, Quincy Jones, Carl Carlton, Rockers Revenge, Shalamar, Marvin Gaye, New Edition, Lipps Inc., The Whispers, Earth Wind & Fire and many others.

As you can see there are some outstanding products on imports and this may be a good time to sort out the singles from your collection and consolidate with some of these excellent CD compilations.

ON THE HOME FRONT

On the domestic Rock and Dance front here's a quick look at recent release compilations from various artists that are very HOT sellers. *Sedated In The '80s, No Alternative, The Beavis & Butthead Experience, Dance Mix '93, Freestyle Greatest Beats Vol 1 & 2,* and *Hey Mr. DJ: The Compilation.*

On the Country scene, the trend is confirmed; club mixes and extended versions of country music on various artist CDs are hot. Besides the continued success of *Dancin' Country* from Hot Hits there are three other recent releases doing very well. *Superstar Country Dance, Dance Mixes,* and *The Greatest Country Dance Record.* Also doing well with Country DJs is *Common Threads* (Eagles), and *Asleep At The Wheel* (Tribute To Bob Wills).

On the Latin scene three new various artist CDs are also excellent additions, they are; *Merenguisimo, Merengue Caliente,* and *La Salsa de Hoy Vo1.3.*

I trust this has given you a taste of some great (and not so great) recent releases. That's a Wrap! But I'll be back as there's more new releases coming in the door as we speak.

For additional track information contact: AVC at 68 LLewelyn Avenue, West Orange, NJ 07052 or call 201-731-5290.

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Upscale Profits from Downscale Parties

Karaoke A La Carte: For DJs Only

Ever since Karaoke was introduced into the United States in the early '80s, it seems to have suffered from some sort of identity crisis. Apparently the original goal from the manufacturer's point of view was that karaoke would be an instant hit and a Karaoke unit and a VCR would soon be side by side in every American household. Needless to say, perhaps due to a cultural misconception, this just didn't happen, except in a sprinkling of Western or Pacific areas.

BY MIKE BUONACCORSO

The next progression moved to nightclubs and bars, where a reluctant American audience (with perhaps the persuasion of alcohol) started to take notice and participate in the sing-along concept. Karaoke grew and from coast to coast controversy raged over whether this was just a fad or a new form of entertainment.

MAKE IT MOBILE

Mobile DJs, for the most part, who had already established their niche in the wedding and private party market, seemed almost disinterested. Some even became fervently anti-Karaoke, reluctant to change and vowing it had nothing to do with them and never would. Others, however, began to experiment with the marriage of these two "art forms."

Meanwhile, the equipment manufacturers continued on their separate search for marketing success while remaining oblivious to the mobile entertainers they should have approached directly for mutual benefit.

As a result of this lack of focus, until recently it wasn't possible for *Mobile* DJs to really evaluate karaoke as workable commercial hardware simply did not exist for them.

Much of the existing hardware is, quite frankly, overkill. For mobile work people need three things: 1. A **CD+G disc**

Cont'd Page 62

NEW!

Hitachi Karaoke!

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Introducing the Hitachi AK-G88 CD+G Multi Changer Karaoke Player

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Karaoke City (Ohio)	513-438-5955	Music Haul- Pro Sound (Ohio)	800-557-SING
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Center Stage (Ill.)	800-800-8166	Musix Resources (Calif.)	800-808-SING
Greg Powers (Maine)	800-282-4GPE	Lorio-Ross Karaoke (Mich.)	800-700-SING

INNOVATIONS IN KARAOKE

With the introduction of the CLD-V121G, the only all-format karaoke system specifically designed for commercial establishments, Pioneer New Media Technologies Inc. is setting new standards of performance and flexibility in the karaoke industry.

The CLD-V121G features an independent CD tray allowing DJs and operators the ability to move easily between CD+G, CD and Laser Disc software, enhancing entertainment continuity.

Other features of the CLD-V121G include: a 20-key direct selection button that allows instant song selection with the press of a button; an eleven-step digital key control that instantly adjusts the music to the singer's voice; a "Once More" button that returns the music to a point five seconds before where a singer stopped; and two independent microphone level controls for balanced duets.

A "One Touch" karaoke ability is another key feature of the player. This allows operators to use most CDs in their karaoke repertoire by lowering the music level of the original vocals. Performers can then sing right over the recorded tracks.

In addition, PNT is introducing a new line of CD+G software, The Professional Series, which offers 18 songs per disc. PNT's CD+G software features lyrics that are easier to read than any other CD+G discs currently available. Titles will include popular songs ranging from R.E.M.'s "Losing My Religion" to the Beatles' "I Want To Hold Your Hand."

The entertainment division of PNT is a subsidiary of Pioneer Electronics Corp. The company introduced laser karaoke entertainment systems in 1988 and has added several product lines since, including compact and laser disc autochangers, LaserJuke™ CD jukeboxes and technical audio devices.

Pioneer New Media Technologies Inc.
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PKS-301

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- Sony TC-WR590 Dual Cassette Deck
- Custom Road Case

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Hitachi AK-G88

player with echo and key control, and, 2. **A monitor** (television), and 3. **The music,** which we will discuss later. Forget the laser discs — forget the video; if you want to spend half the night setting up, go out and buy a nightclub. That's where most of that type of equipment belongs, and sooner than later it will be on the shelf with the BETA video equipment.

There are several ways a Mobile DJ can maximize the best points of Karaoke with a minimum investment.

DEFINE THE TARGET

We discovered almost by accident what a lucrative market exists for Karaoke "A La Carte." Our company started getting calls for small Karaoke parties, not because we advertised the service, but because potential clients associate the concept with DJs. Or, they just don't know where else to look (In our area the 1994 Yellow Pages just added the classification "Karaoke" but it's still not widespread).

After we failed to get a whole lot of response to the standard offer "A DJ is $400 but for $600 you get the DJ-Karaoke package ", we realized the client didn't *want* a DJ . . . **they just wanted karaoke**. In typical cases, they ⇨

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were having 40 or 50 people over for a surprise 40th birthday party and they wanted a '90s version of sitting around the piano with Uncle Floyd. Upon reconsideration and careful scheduling to avoid conflicts with major bookings, we re-packaged karaoke and introduced a new service aimed at downscale, downsized karaoke events. With the right price, we have cultivated a whole new market .

LOW OVERHEAD

This small karaoke roadshow has another interesting footnote on why overhead is not what you may think regarding software. This is primarily due to the fact that these smaller gatherings are generally easy to please, and guests are accustomed to asking the karaoke host for his or her song book not knowing or caring whether there are 100 titles or 1000, and since software like DKKaraoke combines all types of music you'll always have a variety. Unlike your DJ music collection, a small party rig can get by with an initial starter sing-along collection and grow as you can afford it, even though the cost of CD+G discs are pricey compared to non-graphic discs.

At this point, yet another interesting window of opportunity opens. Dennis Kushka of Starr Karaoke in Elmhurst,Ill., who specializes in setting up mini-dealers, says an additional market exists in actually offering home Karaoke items at your show. The key thing to remember, however is to research the product lines so as to only sell products (for example, audio-only units) that are not going to eliminate the need for *your* service.

DizBuzz

When Sharon Brown isn't hitting the books as a full-time student she is taking bookings for her part-time DJ company Ultimate Sound DJs. Located in Jackson, Mich., Brown has been serving a general population of about 150,000 for four years.

Ultimate Sound is a single service business but Brown often has her son help her out on jobs. She's not only smart, she's resourceful too!

Brown's claim to fame is a major light show for no additional cost. An average price for a four hour job is $300.

Even with such a great rate, Brown says business has been down this past year, she hopes that with the new year comes new business.

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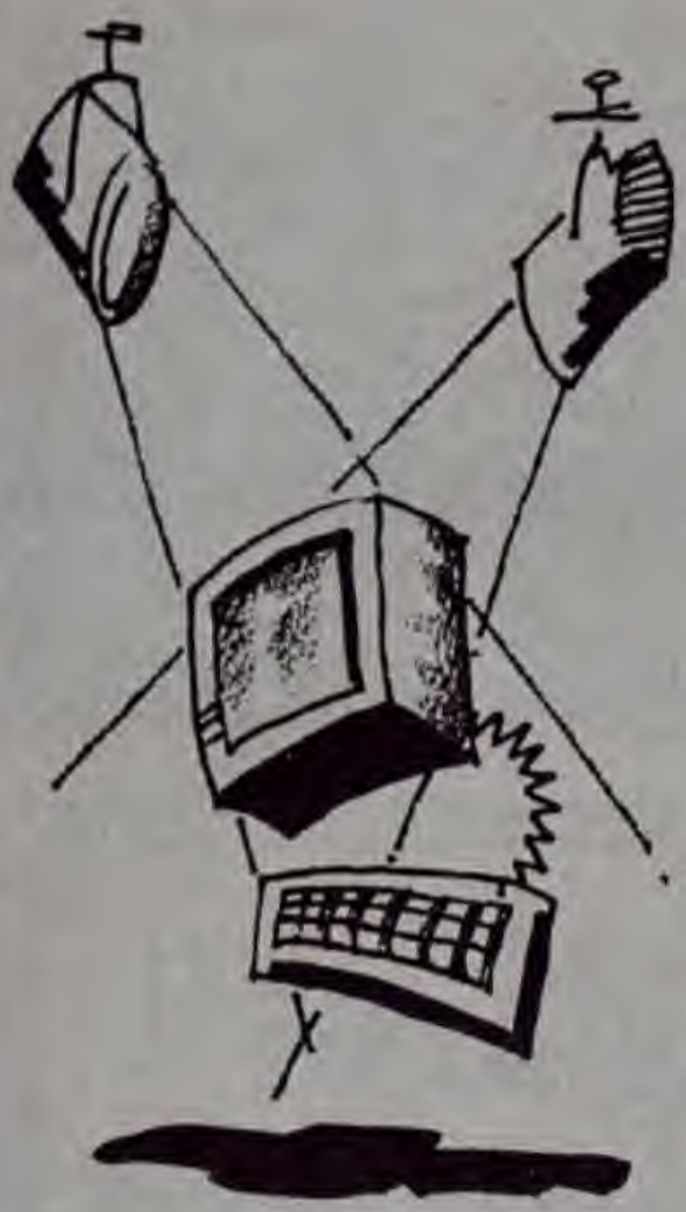
BACK TO THE HARDWARE

As part of the research for this article, we took two new units on the road to see how the theories met with reality. Nikkodo recently released the Ninja CD-G1 CD+G player, truly a step in the right direction for those with a mobile mindset. Weighing in at less than two pounds, it literally fits into any accessory case! Overall, the basic feature of this portable unit are key control, echo and voice reducer. Quite a package for a unit just slightly larger than some radar detectors. Many DJs might question the durability of the unit because of this almost toy-like construction and the pop-open disc cover door, but like anything else, all equipment responds to the degree of care applied.

The other unit which was equally as exciting, only for different reasons, is the Hitachi AK-G88. The AK-G88 features a 40 watt built-in stereo power amp, giving it the capacity to use as a stand-alone unit in many small group situations, like the previously discussed A La Carte affairs. We tested it in a large, hotel seminar room and the sound was adequate for that space. The distributor also tells us, when the required power may need a boost, any amp can be connected to the unit via a stereo-Y splitter connector to the phono plug. And of course, digital key control, echo, two independent mic volumes and remote control are also among the features. For comic relief, there are six of the worst video games thrown in for no particular reason.

In summary, the Ninja and the AK-G88 are both breaking new ground in the DJ market. The Ninja offers the operator almost instant access to Karaoke on the fly, without the fuss, while the Hitachi unit may be the first stand-alone, small party, money maker of a commercial grade. With this evolution of a very marketable service coupled with new tools for servicing, our "entertainment enhancement" options should continue to grow. With the recent '94 CES and NAMM shows just wrapped up, see the coming issues of *Mobile Beat* for the newest technology that was unveiled in January.

FOR MOBILE WORK PEOPLE NEED THREE THINGS: 1. A CD+G DISC PLAYER WITH ECHO AND KEY CONTROL, AND, 2. A MONITOR (TELEVISION), AND 3. THE MUSIC.



The Computerized DJ: All In One DJ Software

In any DJ's mobile rig the single biggest investment is in software: i.e. CDs, records, laser disks, and cassettes we use for every event. This is also true of DJs who use a computer to manage their business. It is easy to invest well over $1,000 in word processing, data management, calendar creating, and financial management software. Three companies have developed software that integrate all the necessary functions for running a DJ business in one software package and cost less than $200 each. Here's a basic overview of these three PC based packages. In coming issues, I'll review each one individually.

The Entertainer
$189
703-803-7372
Free Demo

Dave Melton has made it easy for the DJ to get up and running fast on the PC. This is the only software with its manual built right into the program. It includes a database for managing your music library. The Entertainer has excellent color graphics. It includes a scheduler that allows the user to write specific notes to the DJ regarding directions or a special issue for the event. It also provides a tickler system to remind the user to follow up with prospective clients. Its word processing system allows you to customize your letters and contracts. It also comes with a powerful financial reporting engine. Melton makes himself accessible to the DJ for technical support and will do customized programming.

The Event Manger
$175
508-580-0214
Free Demo

The Event Manager is the only one of the three, at the time of testing, set up for either Windows or DOS. It also has a database for managing your music and includes a unique BPM counter that allows you to easily figure out the BPM's of any song. The database doubles as a client tracking and tickler system that helps you schedule your parties and issue your form letters and contracts which can all be customized. It also provides financial reporting for the all important tax man. Boston Party Makers and Custom Data Systems will customize the program if you have unique needs.

Mobile DJ Software
$100 No Support, $200 Full Support
Free Demo

Jo Jo Pineau has had his software available for over two years. It is available in a fully supported format with as much technical help as you need or in a nonsupport format at a discount. Both users have access to Pineau's on-line BBS service that includes tips and help files. Pineau also includes at no additional charge a zip code lookup directory that allows the user to simply type in the zip code and the computer fills out the city and state. It also includes a database for tracking, scheduling and reminding the DJ of events and prospects. It can sort your music collection in multiple formats and it has the unique function of printing cassette or CD labels. It also includes powerful financial and management reports.

BY TED GURLEY

Ted Gurley owns The Sound Associates a division of Gurley Entertainment Corp. of Dallas, Texas. He can be reached on the Internet at tgurley@delphi.com or by phone at 817-429-0911.

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13. Oseh Shalom
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15. Mayim Mayim
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MERENGUE
1. Compadre Pedro Juan
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10. Oy Como Va

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11. Maria Cervantes
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13. Tiberon

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LAMBADA
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CONGA
16. Conga Line Medley (Hot Hot Hot, Everybody Salsa & Percussion Jam)

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17. Jamaica Farewell
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CD3 THE COMPLETE NOVELTY AND PARTY THEME CD

1. Rap Beat
2. Na Na, Hey Hey, Kiss Him Goodbye – chorus
3. Land of 1,000 Dances – chorus
4. Rock N' Roll Part II
5. Mission Impossible Theme
6. Jeopardy Clock
7. Reveille
8. Yakety Sax

NOVELTY SOUND EFFECTS
9. Siren
10. Bell
11. Buzzer
12. Gong
13. Laugh Trak
14. Applause
15. Applause, with whistle
16. Rim Shot
17. Drum Roll (15 seconds)
18. Long Drum Roll (60 seconds)

NOVELTY DANCES
19. Square Dance
20. Teton Mountain Stomp
21. Hula – Aloha Oe
22. Mexican Hat Dance
23. Can-Can
24. Fiesta Party Line (Pizza Theme)
25. Limbo Medley (Limbo Rock, Tequila, Iko-Iko)

GRAND ENTRANCE THEMES
26. *Space:* 2001 Space Odyssey
27. *TV:* 20th Century Fox
28. *Olympics:* Olympics Theme
29. *Sports:* Wide World of Sports
30. *Baseball:* Take Me Out to the Ballgame
31. *Carnival:* Gladiators March
32. *Circus:* Over The Waves
33. *Surfing:* Hawaii Five-O
34. *Money:* Dynasty Theme
35. *Broadway:* Broadway Medley (That's Entertainment, Hooray For Hollywood, There's No Business Like Show Business, Give My Regards To Broadway, Caberet)
36. *Mardi Gras Medley:* (When The Saints, Way Down Yonder, Muskrat Ramble)
37. *Politics:* Hail to the Chief
38. *Military:* Stars and Stripes Forever
39. *Candy Cart:* Candy Man
40. *Graduation:* Pomp and Circumstance
41. *Camp:* Hello Mudda, Hello Fadda
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43. *Beauty:* Miss America

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45. If My Friends Could See Me Now
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BIRTHDAY
1. Happy Birthday (trad., voc.)
2. Happy Birthday (trad., inst.)
3. Happy Birthday (swing, voc.)
4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky camp style)

ANNIVERSARY
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS

Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES

Waltz
22. Edelweiss

Foxtrot
23. I'll Be Seeing You

Jitterbug
24. Opus One

Swing
25. American Bandstand

Continental
26. Night Train

ETHNIC DANCES

Irish
27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

Polish
28. Beer Barrel Polka
29. Kochany Mazurka (or Oberek)
30. Dollar Dance Polka

Italian
31. Tarantella

Greek
32. Zorba The Greek
33. Miserlou

Jewish
34. To Life – Hora (instrumental)
35. Happy Bar Mitzvah (vocal)
36. Happy Bat Mitzvah (vocal)

TRADITIONAL PRESENTATION BACKGROUND MUSIC
37. That's What Friends Are For (instrumental)
38. Memory (instrumental)

CD5 THE COMPLETE SPECIALTY PARTY CD

SPECIALTY DANCES
1. Stripper (with drum roll intro)
2. Chicken Dance (speed up version)
3. Chicken Dance International with various ethnic promenades: (The Original, Beer Barrel Polka, Mexican Hat Dance, Irish Jig, Tarantella, Hava Nagilah)
4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

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17. Someday My Prince Will Come

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21. Girl From Ipanema

CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme) NEW
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - bull Fight
45. Trumpet Fanfare - royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
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51. Techno Grand Entrance (Hip-Hop)

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Pumping Profit In Pubs

Serious about increasing your profit margin during the coming months? There's money in the bar and pub market.

BY LARRY TOWNER

As you look for ways to increase your bottom line for 1994, don't ignore the potential of providing your DJ and karaoke service to bars, pubs and small nightclubs. Bar accounts may not pay as well as typical party jobs, but do help offset income lost when weekend bookings fall-off during the winter months. A Thursday night gig at a local pub may pay just $125 a night, but over three months, that's an additional $1,600 in your pocket. Imagine the boost to your bottom line when you fill up two or three nights a week, or start sending out multiple systems. Ten bar accounts can easily generate $16,000 or more in just three months.

In addition, your on-going bar accounts can be incorporated into your training and marketing programs. What better way for you to break in new recruits than on-location experience in front of a live audience? You can also use your bar jobs (depending on the esthetics) to demonstrate your service for brides who refuse to hire a DJ without some sort of audition. Obviously, how you perform in a bar has little to do with how you would handle a reception, but it gives prospective clients a chance to observe your performance and see how you relate to the crowd.

HOW TO GET YOUR FIRST BOOKING

The key to making money with pubs, bars, taverns and small clubs is to sell them a long-term commitment of three to six months, longer if they'll go for it. It could be one or more nights a week, but it should be every week. Getting your first long-term account is usually the toughest. Then, once you've figured out how to do it, just repeat the procedure. Remember, not every bar or pub you try to sell will be interested. Be persistent, and don't get discouraged. To find the most qualified leads, look through local newspapers and entertainment guides for places that have either live bands or DJs. If a bar has a band on Fridays, you'll be able to offer them your DJ or karaoke service for Wednesday and/or Thursday. By expanding their entertainment from one to three nights per week, the bar should see a significant increase in new customers all week long.

Once you have a good list of potential accounts, begin your cold calls. Bar owners seldom have time for appointments so your best bet is to just to stop by each establishment until you finally catch the owner or person who books the entertainment. The best time to is usually during the early afternoon. Avoid lunch or dinner time. If you consistently miss the person you need to see, leave a card with the bartender, and try again later.

When you finally get a chance to present your service, speak only in terms of what it will do for the bar owner. Explain how the various services you offer can be a real asset to the bar's business. If there are other bars in the area successfully using services similar to what you offer, use them as examples. If rate is a major factor in clinching the deal, offer a (marginally) lower rate for a longer commitment.

One thing best to avoid however, is the "free trial" night. You may believe that once the bar owner sees your performance, they're sure to sign a long-term deal. But in reality, it's almost impossible to have that much effect in one night. What usually happens is you play one night for no pay, and that's it. The best way to do business is to agree on the nights you'll play, what the rate will be, and when you expect to be paid. If you're working for the same owner two or three nights, you could submit a bill "payable on receipt" at the end of each week. Otherwise, insist on payment at the end of the night.

Establishing bar accounts is like having a regular job. When you land an account, stay in touch with the owner. He or she may never actually see you perform so check in with them frequently so you know they're satisfied with your work. And don't give up the search for new accounts. Stay in touch with everyone on your list and stop in periodically so they know you are serious and still interested. It's not uncommon for an owner to say "no" one week, and change their mind the next. Some bars have been doing the same thing forever, they are not going to change the way they do business over night, and you shouldn't expect them to. Just stay with it, success breeds success.

Larry Towner is the owner and president of L.A. Towner Enterprises and can be reached at 716-396-9798.

MORE FROM MOHR

Here are some Q & A's from the article in the Tech Talk column (MB #16) where I discussed several aspects of speaker enclosures and wiring.

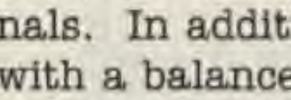
Q: Dear George: I read your article and found it quite interesting. I wonder if you can help me with a small problem I'm having. I've obtained some old light fixtures that I'm using in my light system. The original bulb no longer can be obtained for the lamps. I was told that I could use a 4515 bulb in the fixture if I changed the transformers to a 6 volt. The original transformer had 24 volts. I did so and they burned out. Why? and how can I correct the problem? Bart Sanders, Groovin & Movin' Ent., Pittsburgh, Penn.

A: Dear Bart: Due to the fact that your fixtures are old, I would recommend replacing them with updated ones that can handle the 4515 bulb. If that isn't possible, you could upgrade the transformers as you were told. But, not only does the voltage have to match the bulb, the current rating also should match. It sounds like you have installed transformers that were not capable of delivering the proper current to the lamp, thus burning them out. If you find transformers with a slightly greater current rating, you could use them too. Try to avoid extremes though. If the current rating is too great, you can burn out the bulb prematurely.

Q: Dear George: I recently purchased a mixer that has both RCA and XLR outputs. My existing amp, a Crown MA-1200, has 1/4" and XLR inputs. I've been using the RCA outs on my old mixer to the 1/4" input on the amp. Which is better? Sal Valente, Music Madness Inc., Saratoga, N.Y.

A: Dear Sal: You seem to have a choice to go between a balanced and an unbalanced hook up. Up to now you have been using an unbalanced hookup. If your cable is only run for short distances as in a Mobile DJ rig, then you should be fine. But, if you are in a club or the amplifier is located some distance from the mixer, you should use the XLR-balanced jacks. An unbalanced cable can be very susceptible to outside interference like hum, car ignitions, fluorescent and neon lights and strong radio signals. In addition, because you are combing an unbalanced output with a balanced amplifier, you can have problems when you upgrade your system later. A nasty gremlin usually comes along called a "loop," that annoying hum that pops up out of no where and you can't get rid of it unless you use trial and error or happen to have an electrical engineer on hand.

A balanced line gets rid of all those anomalies and can be run for hundreds of feet without any interference. And if you use all balanced hookups on any new pieces you will never have to deal with the ground loop gremlin. Also, the XLR plug provides a solid connection by locking in place. No more cables to fall out when introducing the bridal party. So, to answer your question, the XLR-balanced hookup is vastly superior.



Address Tech Talk questions to George Mohr, c/o Abracadabra Lights and Sounds, 1153 Deer Park Ave., N. Babylon, N.Y. 11703.

While DJs in most of the country dig out, brush off and load up for their next mid-winter gig, Grant Westmoreland is spinning in the sunny waters off the Southern California Coast. Westmoreland operates Fantasea Yacht Charters, and along with being captain of his own 65 foot yacht, he's also the DJ. "It's not the largest yacht on the bay", Grant says, "but it has a huge upper deck with a dance floor that will accommodate up to 50 people." The craft's sound and lighting system, which rivals that of many of the area's clubs, includes smoke, bubbles and a variety of fixtures and effects from American DJ Supply. Grant's list of charter clients includes worldwide corporations as well as local wedding parties. Fantasea Yacht Charters has been busy since first getting underway in 1990. A normal booking includes food, beverage and dancing on a three to four hour cruise. The rates range from $1,500 to $3,000 for up to 70 people. In addition to operating his cruise service, Westmoreland is a partner in a commercial ship yard.

CHARTS

DANCE TOP 30

#	Title (BPM)	Artist/Label
1.	ALL THAT SHE WANTS (94)	Ace of Base/ Arista
2.	MR. VAIN (133)	Culture Beat/ Epic
3.	DREAMS (120)	Gabrielle/ London
4.	HEY MR. DJ (REMIX) (120)	Zhane/ Epic
5.	WHAT IS LOVE (124)	Haddaway/ Arista
6.	EVERYBODY DANCE (130)	Evolution/ RCA
7.	HAPPIN' ALL OVER AGAIN (122)	Lonnie Gordon/ SBK
8.	THINGS CAN ONLY GET BETTER	D:Ream/ Sire
9.	THE PROGRAM (120)	David Morales/ Mercury
10.	SHOOP (96)	Salt-N-Pepa/ London
11.	DOWNTOWN	SWV/ RCA
12.	ALL I WANT	Captain Hollywood/ Imago
13.	DREAM LOVER (REMIX) (121)	Mariah Carey/ Columbia
14.	I CAN SEE CLEARLY (130)	Deborah Harry/ Sire
15.	AIN'T NO MAN (120)	Dina Carroll/ A&M
16.	I'M BEAUTIFUL DAMMIT	Uncanny Alliance/ A&M
17.	I CAN'T LET YOU GO	Legacy Of Sound/ RCA
18.	LOVE 4 LOVE (120)	Robin S./ Big Beat
19.	TRADICION (124)	Gloria Estefan/ Epic
20.	IF I CAN'T HAVE YOU (118)	Kim Wilde/ MCA
21.	BONE IT	UNLV/ Iciban
22.	SHOW ME/ JOY (124)	Ultra Nate/ Warner Bros.
23.	LOVE, PEACE, & HAPPINESS (121)	Soul Solution/ FFRR
24.	BOOM! SHAKE THE ROOM (120)	Jazzy Jeff/ Fresh Prince/ Jive
25.	ANOTHER KIND OF FIND (132)	Red Red Groovy/ Continuum
26.	WHOOMP!	Tag Team / Life-Bellmar
27.	CONGA TE	Doubleplusgood / Sire
28.	HUNNY HUNNY	Book Of Love / Sire
29.	LET ME RIDE	Dr. Dre / Death Row
30.	FIESTA FATAL (129)	B-Tribe / Atlantic

Dance Top 30 courtesy of Dance Music Authority- 708-614-8417

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1). Can't Help Falling In Love 2). Twist & Shout 3). Mony Mony 4). Shout 5). Respect
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1). Twist 2). Pretty Woman 3). Get Ready (Rare Earth) 4). Nobody But Me (Human Beinz) 5). Twist & Shout
. . . ***Silhouette Productions, Ballston Spa, NY***

1). Sweet Home Alabama (Lynyrd Skynyrd) 2). Brown Eyed Girl 3). Let's Get It On (Marvin Gaye) 4). Groove Me (King Floyd) 5). Can't Help Falling In Love
. . . ***Music Bill, Baton Rouge, LA***

1). The Twist 2). Rock Around The Clock 3). Can't Help Falling In Love 4). Shout 5). Crazy (Patsy Cline)
. . . ***Music In Motion, Shaumberg, IL***

MB TOP TRAX

#	Title (BPM)	Artist / Label
1.	ALL FOR LOVE	Bryan Adams, Rod Stewart, Sting/ A&M
2.	BECAUSE THE NIGHT	10,000 Maniacs/ Elektra
3.	TRUE LOVE	Elton John & Kiki Dee/ MCA
4.	HERO	Mariah Carey/ Columbia
5.	SAID I LOVED YOU...BUT I LIED	Michael Bolton/ Columbia
6.	I CAN SEE CLEARLY NOW	(Cool Runnings) Jimmy Cliff/ Chaos
7.	TIME AND CHANCE	Color Me Badd/ Giant
8.	SEX ME (PARTS I & II)	R. Kelly/ Jive
9.	PLEASE FORGIVE ME	Bryan Adams/ A&M
10.	NEVER KEEPING SECRETS	Babyface/ Epic
11.	MR. VAIN	Culture Beat/ Epic
12.	ALL ABOUT SOUL	Billy Joel/ Columbia
13.	THE POWER OF LOVE	Celine Dion/ 550 Music
14.	AGAIN	Janet Jackson/ Virgin
15.	SHOOP	Salt-N-Pepa/ PLG
16.	SLOW AND EASY	Zapp & Roger/ Reprise
17.	FOUND OUT ABOUT YOU	Gin Blossoms/ A&M
18.	CRY FOR YOU	Jodeci/ MCA
19.	GIVE IT UP	The Goodmen/ FFRR
20.	I'M REAL	Kriss Kross/ Columbia
21.	I'LL BE LOVING YOU	Collage/ Metropolitan
22.	INTO YOUR ARMS	The Lemonheads/ Atlantic
23.	JESSIE	Joshua Kadison/ ERG
24.	GOD BLESSED TEXAS	Little Texas/ Warner Bros.
25.	(I KNOW I GOT) SKILLZ	Shaquille O'Neal/ Jive
PK	CANNONBALL	The Breeders/ Elektra
PK	AMAZING	Aerosmith/ Geffen
PK	COMMITMENT OF THE HEART	Clive Griffin/ 550 Music

TOP VIDEO CLUB CLIPS

1.	ALL THAT SHE WANTS	Ace of Base / Arista
2.	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)	Meatloaf / MCA
3.	SHOOP	Salt-N-Pepa
4.	COME BABY COME	K7 / Tommy Boy
5.	RIGHT HERE/HUMAN NATURE	SWV / RCA
6.	AGAIN	Janet Jackson / Virgin
7.	GOD BLESSED TEXAS	Little Texas / Warner
8.	MR. VAIN	Culture Beat / 550
9.	WHAT'S IT TO YOU	Clay Walker / Giant
10.	GANGSTA LEAN	DRS/ Capitol
11.	CANNONBALL	The Breeders /4AD
12.	FAST AS YOU CAN	Dwight Yoakam / Reprise
13.	SWEAT (A LA LA LA LA LONG)	Inner Circle / Big Beat
14.	JUST KICIN' IT (REMIX)	Xscape / Big Beat
15.	ANNIVERSARY	Tony! Toni! Tone! / Wing
16.	KEEP YA HEAD UP	2Pac / Interscope
17.	BASS	Mad People / RCA
18.	MERCURY BLUES	Alan JAckson / Arista
19.	BOOM-SHACK-A-LAC	Apache Indian / Mango
20.	BREATHE AGAIN	Toni Braxton / LaFace

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